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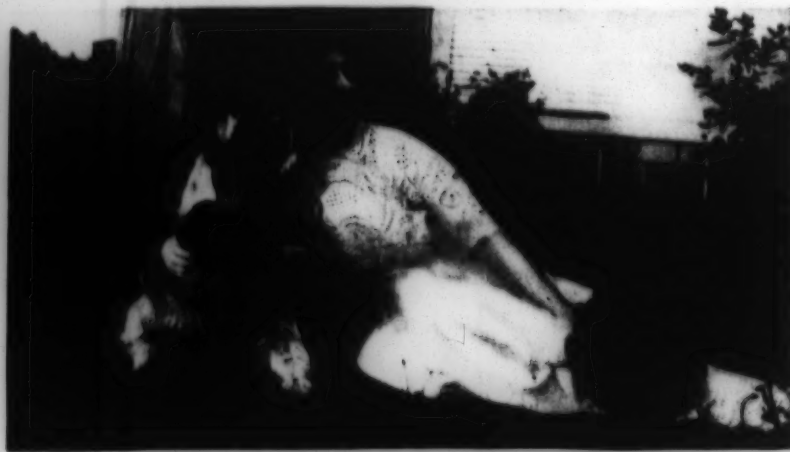
Bangs, N. Y.

CHARLOTTE IVES

Robert McWade, Sr., in a Reminiscent Mood



LARBI, THE FLUTE PLAYER IN THE GARDEN OF ALLAH



IRENE MOORE AT HER MISSOURI HOME.



CECIL KERN ON HER CHICKEN FARM IN OREGON



JULIAN ELTINGE AT FORT SALONGALI.



"THE FUMOIR" IN THE GARDEN OF ALLAH



EMMA CARUS AT LEISURE

WHITE N.Y.

THE DRAMATIC MIRROR COMPANY

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NEW YORK, WEDNESDAY, JULY 26, 1911

No. 1701

Criticism on the Merits

AN ENGLISH WRITER, who apparently has access to some of the American newspapers that are notably free in their criticism of the drama and kindred things, has reached a new conclusion as to the reason for the alleged moribund condition of the drama in London.

There must be certain stringent provisions in the English law of libel, for that law is held by this writer to be one of the deterrents which have reduced the London critics to a state of fear, and in consequence, as he declares, almost any offering in the theatres of that city gets its conventional words of praise. This may be true, it can be said in passing, of native productions, though there does not seem to be much fear on the part of London critics in cases where American plays are put forward for their judgment.

The theory, however, advanced by this observer is interesting within its apparent limitations. When a feeble play appears he says the critics are quite content to tell the plot, so far as that is visible; to comment genially on the acting, and then, after an eloquent full stop, to say: "The reception was friendly, though not cordial." If these men had a shred of honesty, he adds, they would end: "This jejune effort was received in stony silence, relieved only at the final curtain by exhausted booing, and it is to be hoped that the author will in future adopt fretwork, hair-cutting, poultry-cramming, or any other art less visible in its performance to the general public. As playwright, he can claim only to be a peerless soporific." The author might possibly take the advice; the public would certainly know what to expect, and patronize the playhouse only if it suffered from insomnia—but the critic and editor would have to go through with a libel action, in this writer's opinion. "We are so thin-skinned, so genteel, in these days that a criticism of our art ranks as an insult to our person," he says. "The maxim *De mortuis nil nisi bonum* holds nowhere more strongly than of an unsuccessful play. The critic, with a grand air of recklessness, calls it 'dull,' and thinks how daring he has been."

Of course faint praise may win a few spectators to a play that deserves no patronage whatever, but such a play will run to oblivion in any event. Even enthusiastic praise has no power to enforce success for a play that will not command success on the merits.

And it may be that critics in London have come to regard the libel law with a fear that tempers all they write—particularly about native plays. If this be so, it surely has a tendency toward artistic demoralization. Even good plays, as they average, have defects which should be pointed out for the benefit of their authors' future work, and there is no excuse whatever for glossing over the shortcomings of a bad play. The author of such a play might be inspired to write better the next time if roundly handled, whereas with coddling he is apt to come forward with another worthless effort, and no progress is made in the right direction. Why managers produce worthless plays, of course, is a matter for continual wonderment. That they steadily do put forward plays unworthy of consideration, and almost as steadily "turn down" other plays that the prescience or good fortune of one of their fellows finally permits the public to indorse, is one of the paradoxes of the vocation.

But as for criticism, happily it is different in this country, as this London writer proves by ample and convincing quotation. In fact, if there is fault in criticism here, it runs to the other extreme.

A Notable Centenary

KNOWN less familiarly in the theatre than his great contemporary, DICKENS, yet delightfully evident through translation to this stage in one play during recent seasons, THACKERAY still lives as a master novel-

ist, and the observance of his centenary last week was amazingly general and pleasingly appreciative in the leading newspapers of the country.

THACKERAY was educated at Charterhouse School, London, on whose rolls are the names of LOVELACE, STEELE, ADDISON, BLACKSTONE, and WESLEY, and at Trinity College; yet he entered the world with a simple academic degree, and may be numbered among the geniuses who have given schools more than schools could impart to them.

This centenary incidentally revives the discussion as to the respective merits of THACKERAY and DICKENS. But each of these masters always has had and will continue to have his own great public, and the English speaking race is fortunate in the possession of both. There is drama in the works of both that never has been transferred to the theatre and that may never see the stage; yet it is in the printed page that all may enjoy.

Impertinent Inference

THE engagement of a notorious young woman, a product of the Paris music halls, and the associate of a recently deposed king of tender age, to visit New York in her theatrical capacity has inspired much antagonistic newspaper and social comment, which unnecessarily reflects upon the integrity of the theatre.

The employment in New York, at a music hall which is given to exploiting notoriety, of two young women who recently have won much space in the newspapers for a shooting exploit has added fuel to the critical flame.

But what have these things to do with the bona fides of the American theatre?

A great majority of theatrical managers are earnest men, whose ventures are for the normal amusement of the public. And the great mass of theatregoers will continue to look for and enjoy normal entertainment in the theatres, while the section of the public that seeks salacious things and is imaginatively stirred by abnormalities and the like will patronize just the offerings that cater to their peculiar desires.

One might as well condemn the pulpit because of the occasional weakness or criminality of clergymen; or the legal fraternity because shyster lawyers now and then get their deserts; or merchandizing because this man sands his sugar or that man sophisticates his goods, as to hold that the theatre as an institution is responsible for the ideas as to profit and mediums therefor that mark some managers.

Concerning Stage Children

IN THE MIRROR of June 21 an editorial entitled "Concerning the Stage Child" dealt generally with the methods employed by persons and organizations opposed to the appearance of children on the stage, note being made, among other tokens of those methods, of the fact that a prominent New York manager had been represented to be in line with that opposition through a forged letter or statement attributed to him.

Incidentally, in the article, references to certain representations by or on behalf of the National Child Labor Committee against stage children were made, and the officials of that body erroneously inferred that this forgery or misrepresentation as to the New York manager was attributed to their organization or one of its workers.

No such inference was meant, nor could it logically have been assumed in a careful perusal of the article. THE MIRROR, it may be added clearly, did not intend to associate the National Child Labor Committee or any of its officials with this forgery or misrepresentation, which was uttered or made at a legislative hearing in a Western city.



THE MATINEE GIRL



IF YOU ARE of the cult of restlessness; if you think that home is a synonym for bondage; if you think there is no happiness this side of heaven—motor or fly or walk out to the actors' colony at Sag Harbor.

There's a white signboard with black letters, nailed on a tree, that tells you when you reach this island of content. It doesn't say so in as many words. It formally announces that the acres you are now about to traverse belong to Robert Edeson, William Farnum, E. Y. Backus, Frederick Perry *et al.*

But the smiles of everybody you meet, the laughter issuing at all hours from William Farnum's extension house, built for eight, but able to hold twenty, and all of the friends of the twenty, and the sentiments penned in the guestbook of Strongheart Villa, tell you. From the book I copied this written by the host:

Here's where my heart and arms open again to hold my wife, my home and my friends. The work days really seem worth while after all, now that the play days have come.

And these:

Thank heaven, we're here!

Me, too!

That admirable actress, Pilar Morin, combined her art with Jack London's dynamic power in the London Marden play at Brighton Beach Music Hall. Madame Pilar Morin played Winneupie, an Indian girl. The playlet may soon be seen in New York.

E. Y. Backus, who was the pioneer of the actors' colony at Sag Harbor, setting foot upon that wooded soil somewhat after the Indian had left, it is true, but too early to save the tears of his wife (Lillian Thurgate), who vainly protested against living three miles from any neighbor. His pride in the discovery was severely hurt when he sent two new servants out for a walk.

"Look around," he said. "Admire the beauties of nature, and tell me what you think."

After an hour a long-faced pair returned. "Well?" Mr. Backus rubbed his hands in anticipation, "what do you think?"

"Well, sir," began the butler.

"You see, sir," supplemented the cook.

"Yes," said Mr. Backus, "yes."

"It's good enough in its way, sir, but it ain't Coney Island."

The Pink Lady will soon lose her chaperon. Sit down front row and back and middle. That handsome of dragons, Slater Nan, having decided that the small parts offered her at the Metropolitan Opera



LAURA NELSON HALL AND HER SON BILLIE AT THEIR SUMMER HOME, WADING RIVER, L. I.

House are not commensurate with her ambition, will soon return to Europe for further study. But—seats, please! she will be replaced by Hazel Dawn's entire family.

E. D. Price and his wife, Cathrine Counties, are paying a visit to Mr. and Mrs. Robert Hilliard at Siasconset. On Aug. 5 Miss Counties begins rehearsals of *The White Sister*. Shortly afterward Mr. Price will start on his fourth season of saying, "Behold there cometh One greater than I," for Mr. Hilliard, begins his fourth year of *A Fool There Was* at Atlantic City on Aug. 28, his tour taking him to the Pacific Coast.

"Everywoman was left behind in New York, and this is just Anywoman who is swimming, diving, canoeing, eating heartily, sleeping profoundly, and forgetting that such things as theatres exist," is Laura Nelson Hall's report of her vacation at Wading River, which is a mile from that theatrical colony in which Mr. and Mrs. Channing Pollock, W. J. Hurlbut, Tully Marshall, and Marion Fairfax star, at Shoreham, Long Island. Miss Hall, like May Irwin, thinks vacations were instituted for resting one's tresses, and acts accordingly, except that Miss Irwin rests hers in a net and Miss Hall says, "I haven't had a pin in my fuzzy hair since I arrived. It hangs in three braids down my back. I put on my bathing suit when I get up in the morning and take it off only when I go to bed at night. My son Billie, who looks like a mahogany colored Indian—his mother is only two shades lighter—is my official guardian, wood chopper and oarsman."

ROBERT McWADE, Sr.

(Continued from page 5.)

"It passed close by me, floating directly away toward the woods where McKenny was posted. When I finally turned to Mulholland he had grasped my arm and was staring after the apparition. 'Did you see that?' I gasped.

"Yes," he whispered. "What was it?"

"A spirit," I answered.

"It means something," he said, solemnly.

"I decided I'd better make a round of pickets immediately, and I went first to McKenny. After the usual parley I asked him how everything was. He replied that all was well, except that the pot hadn't been hit yet. He had seen 'devil a person.' So I told him about the ghost. 'If any ghost comes around here,' he said, 'I'll put the bayonet in him.' That's the kind of rooster he was.

"The next day, being relieved, we went back to camp. The following morning McKenny was absent from roll call. As the boys used to like to slip into Alexandria for amusement, I didn't report him. In the afternoon the adjutant informed me that McKenny had got into a fight in Alexandria and was dying down there. That was the end of McKenny. From this I should say that there are things in this world which can't be explained."

Mr. McWade's experience is no ordinary adventure for most of us work-a-day people, consequently it would be futile to attempt an elucidation of the matter. The judgment book must first unroll.

"I was never wounded," he continued, "although I remember clearly enough the sensation we had when we heard our first howitzer shell singing up over our heads as we were throwing up entrenchments outside of Yorktown. 'Wichita—wichita—wichita,' it sputtered, and all the boys ducked their heads, while General McClellan stood up on the bank and laughed.

"A careful leader McClellan was, slow because he always tried to save his men. When General Grant took command he had to follow the plans McClellan had outlined.

"The nearest I ever came to a wound was at the second battle of Manassas during a bayonet charge under rapid fire. A shot took a piece out of the sleeve of my blouse without my knowing it, until a sergeant asked me if it hurt. He had seen it.

"Some men are apparently not born to be shot. Washington, for example, was the target of fifteen volleys in one battle. Two horses were shot under him and four bullets cut his clothes. Phil Kearney died a hero's death. During that second battle of Manassas, hearing that General King's division had

Miss Aurora Platt, who plays Beauty in *Everywoman*, went to Wading River with Miss Hall as her pioneer guest. Other members of the *Everywoman* company have followed. Frances Whitehouse, resting there after a hard stock engagement, is last of these guests.

De Wolf Hopper lifts up the light of his countenance upon several week-end points this Summer, but his favorite illuminating spot is the colony at Sag Harbor.

"And how have you been?" was his greeting to one of his most charming hostesses. She told him she had been suffering from the fashionable complaint, that successor of appendicitis, excess of uric acid. The long comedian waved the complaint away with one of his windmill suggesting arms.

"Nothing," he said, "nothing at all. I have oxalic acid."

Sydney Armstrong Smythe, who would rival some of the cottagers of more than her two seasons at

the island if a vote were taken for the most popular woman of the players' colony at Siasconset, sends instead of long letters to her friends, expressing her mid-summer joys, these lines transferred from the brain and the enjoyment fount of Bliss Carman, to an ornamental postcard:

'SCONSET.

Did you ever hear of 'Sconset, where there's nothing much but moors, And beach and sea and silence and eternal out-of-doors, Where the azure round of ocean meets the paler dome of day, Where the smiling clouds of Summer on the seashore melt away, And there's not an ounce of trouble Anywhere?

Where the fieldlarks in the morning will be crying at the door, With the whisper of the moor wind and the surf along the shore, Where the little shingled houses down the little grassy streets Are gray with salt of sea winds, and the strong sea air is sweet, With the flowers in the dooryards; Me for there!

Some one was repeating to Robert Edeson the saucy retort made by a would-be leading woman to a gruff manager. The soon to be "Cave Man" shook a solemn head.

"She never said it," he sighed.

"Why?"

"Because one never does. That is the kind of thing we think of five minutes afterward, when we're going downstairs."

THE MATINEE GIRL.

fallen back on the left, he was rushing that way over hill and dale, through scrub and open. He rode too far out, but refused to surrender, and was shot.

"A young prisoner whom I talked with afterwards asked me the name of that 'one-armed devil on the iron gray horse.' He said that time after time they had tried to get him, at the command of Colonel Taylor, of North Carolina. He was a nice fellow, that chap, and so were all the Southern men I met.

"I remember," continued Mr. McWade with a smile, "one Confederate soldier who walked into our guard without realizing it, in search of water. When he said 'hello,' our boys asked him his regiment. It was one from North Carolina. They began laughing, and he knew that he was caught. So they gave him some coffee and talked a while before turning him over to the guard."

Many more reminiscences Mr. McWade carries in his knapsack, some pathetic, some humorous. He is an excellent narrator, for his memory has retained all the trivial details that make a scene realistic and his characters vital. His training as a correspondent made him acutely observant of telling items, and his adventures among men in a time of stress have endowed him with generosity and sympathy for those he meets.

CHAUNCEY L. PARSONS.

LONDON STAGE NEWS.

The Green Elephant at the Comedy—Bunty Pulls the Strings at the Playhouse—The Marionettes in English—The Girl Who Couldn't Tell a Lie—Gaby Deslys.

LONDON, July 15.—On July 3, Gertrude Kingston produced *The Green Elephant* at the Comedy Theatre, by arrangement with Arthur Hardy. The result of the arrangement was not such as to give particular joy to either party of the agreement, for it was evident from the opening night that *The Green Elephant* had every essential quality of his twin, the white elephant. The engagement opened for a limited run only, which was a wise precaution. *The Green Elephant* was a jade ornament attached to a string of emeralds, which had been an heirloom in the Warburton family since the days of William the Conqueror—more or less. Lady Warburton, needing money, pawned the elephant and his chain, and to oblige the playwright, Maurice Baring, lost the pawn check. Then, to save herself, she declared it had been stolen, and for four acts Sir Henry Warburton kept detectives on the trail of his various guests until the audience, who had early been informed of the whereabouts of the elephant, began to distrust their own memories. If anybody in the audience had possessed such an adornment he would certainly have passed it across the footlights to end the confusion. Gertrude Kingston played the leading role, and did it with taste, as she never does anything differently; but the part added nothing to her reputation. Augustin Duncan was well received. The rest of the cast were Rita Everard, Marjorie Patterson, D. Darrell, Willard Forster, Hubert Harben, Miss Darragh, Charles Quartermain, Geoffrey Hill, and H. De Lange.

Graham Moffatt and his Scottish actors appeared at the Playhouse on July 4 in a comedy called *Bunty Pulls the Strings*, by Mr. Moffatt. The success was so marked that the American rights were disposed of at the end of the opening performance to William A. Brady. It is a Scotch play of the '60s, and derives much charm from its quaint costumes. *Bunty*, the very business-like heroine, was the daughter of a man with a past, as pasts go in rural Scotland. Mr. Biggar had deserted the girl who expected to marry him, but she had not given up hope. This Ellen Dunlop found Rab again, years after, when he was also much beset

by Susie Simpson. Miss Simpson had left money with Rab for investment, and Rab has surreptitiously drawn on the account to pay off the debts of his scapegrace son in Glasgow. *Bunty* insisted on restoring this money from her marriage portion, for she was expecting to marry Weelum Sprunt, the nephew of Miss Simpson. Finally it developed that the aunt had appropriated money that belonged to Weelum, so with *Bunty* to manage matters they were all set right. A capital performance was given in the leading roles by Kate Moffatt, Jean Turnbull, Mrs. Moffatt, George Tawde, Graham Moffatt, and Watson Hume. The others in the cast were Margaret Nyblom, George Greig, Lizzie Chambers, and Sanderson Moffatt.

Sir John Hare and Marie Lohr will appear next season in *The Marionette*, an adaptation by Gladys Unger of Pierre Wolff's play. It will be produced at the Comedy in September, after the house has been re-decorated.

The Chance of a Lifetime, by Nat Gould, will be produced on Aug. 21 at the Kennington by Frank Gerald. Paul Lovett plays the leading role.

The Girl Who Couldn't Tell a Lie also proved pretty stupid. Neither Sir Charles Wyndham nor Mary Moore were in the cast, although it opened at the Criterion, and there is no reason why anybody else should. The heroine is one of the dangerous persons who always feels as if she were on the witness stand, and acts conscientiously and accordingly. As a result nobody wanted her around, and she started out on the street to find an asylum for absolute truth. She did not find it.

Gaby Deslys, formerly of Portugal and informally of the Alhambra, London, will sail on Sept. 13 for America. It is reported in London that she will appear at the New York Winter Garden at a salary of \$4,000 a week.

Next Christmas Max Reinhardt will turn the Olympia into a coliseum with a mammoth pantomime in which more than two thousand persons will be employed. Charles B. Cochrane and F. H. Payne, the managers, have also the American rights for the production. Two performances a day will be put on.

Mr. Harvey has decided to use the Gilbert Murray translation of *Oedipus* for his production at Covent Garden. W. L. Courtney will adapt it for the stage.

JASPER.

MORE SPECULATORS DEALT WITH.

Philip Guryan, Nathan Stein, Samuel Greenberg, and Harry Meyer were sent to the workhouse from the West Side Police Court on July 18. Their operations as speculators had been observed in front of Hammerstein's Victoria, where Lillian Graham and Ethel Conrad were to appear. Their trip to Blackwell's Island has not been followed by any legal protest, as Guggenheimer, Untermeyer and Marshall suggested would happen.

On July 20 Magistrate McQuade in the Night Court fined Henry Bernstein and Charles Williams \$5 apiece. They were arrested at Broadway and Forty-fifth Street by Detective Ferguson.

CONCERNING THE MERCHANT OF VENICE.

Rabbi Max Heller, of New Orleans, the retired president of the Central Conference of American Rabbis, that assembled recently in St. Paul, states that the resolution adopted there has been widely misunderstood. The motion referred not to stage performances of *The Merchant of Venice*, but to the teaching. On account of perversions, inaccuracies and manifest unfairness to the Jew, the Rabbis think the drama unsuited for children's study. Rabbi Heller, however, opposed the resolution, because of his admiration for the play.

PETER JOHN BARRIE WATERMAN.

The seven-months-old son of Mr. and Mrs. Alonso Waterman (Cecilia Loftus) was christened in St. Peter's Church, Broadstairs, London, on July 20, the name Peter John Barrie Waterman being given him. J. M. Barrie and Robert Loraine were the godfathers.

WROTE A PLAY FOR AMATEURS.

Florence Willard, the venerable playwright of Pasadena, Cal., aged seventy, wrote for the pupils of Pasadena High School a spectacular fairy play, called *Enchantment*, which was presented in Norton Theatre recently, under the direction of Le Roy Ely. It was one of the most successful amateur performances ever given in Pasadena, and local pride runs high over Miss Willard.

THE STAGE BIRTHDAY CALENDAR

July 24.

GEORGE BERNARD SHAW, whose plays have made him famous the world over, the most recent of them being *Fanny's First Play*, written in conjunction with Granville Barker, which the latter produced in London at a special matinee at the Little Theatre

GEORGE BERNARD SHAW

on April 19 last. And he is noted for many other things. HARRY WATSON, JR., who is constantly growing in professional caste as a comedian, at this moment chief fun-maker in *The Follies* of 1911.

MYRA BROOKS, long associated with the late Richard Mansfield and last season seen with William Norris in *My Cinderella Girl*.

MORGAN WALLACE, generally to be found with Joseph Brooks's attractions, late with Nat C. Goodwin in *The Captain*.

FRANK TYARS, for twenty-seven consecutive years a member of the late Sir Henry Irving's company, and since the death of that actor in 1905 he has appeared in the support of his son, H. B. Irving, with whom he is now touring Australia.

INNE PLUMMER, recently seen on tour with Sydney Drew in *Billy*.

JOHN MAY, who appeared for a long time with William H. Crane in *Father and the Boys*.

GRACE GOULD, lately seen in *Paid in Full*.

WILLIAM HERMAN WEST, popular in light opera circles.

July 27.

GEORGE FOSTER PLATT, who as producer and stage director at the New Theatre the past two years has made a most distinguished name for himself.

TRULY SHATTUCK, who appeared last season in *Judy Forget, Alma, Where Do You Live*, and in *vaudeville*.

MARIE V. FITZGERALD, the ambitious dramatist, now the head and chief moving spirit in the Fair Play Agency, which handles a number of late stage successes, with offices in *The Playhouse*.

HARRIET STANON, coming to the fore as a prima donna, late with Victor Herbert's *Sweet Sixteen*.

July 28.

MARY ANDERSON DE NAVARRO, who still remains steadfast to her determination never to appear again upon the professional stage.

MARIE LOHR, the famous young London actress, at present playing with Charles Hawtreys in *Better Not Enquire*.

MARGARET BOURNE, recalled in the support of such stars as Henry Miller, Bertha Galland, Louis James and Frederick Warde, Nance O'Neil, Mrs. Patrick Campbell, E. H. Sothern and Julia Marlowe, Arnold Daly, Wright Lorimer, and William Faversham, and lately seen in *Seven Days*.

EUGENE O'ROURKE, lately seen on Broadway in *The Summer Widowers* and now appearing in *vaudeville*, in which branch of the profession he has long been popular. MABEL STRICKLAND, long associated with William A. Brady's forces and lately seen with the Connors-Edwards Stock, Wilmington, Del.

KATE PHILLIPS, the English actress who has appeared here many times, most recently in *We Can't Be As Bad As All That*, at the Thirty-ninth Street Theatre.

KATE WINGFIELD, lately seen at the Globe Theatre with Elsie Janis in *The Slim Princess*.

STEPHEN PHILLIPS, the distinguished poet-dramatist, author of *Paolo and Francesca*, *Herod*, *Ulysses*, *Nero*, and *Faust*, the first three of which have been produced in this country.

July 29.

BOOTH TARKINGTON, who as a playwright, chiefly in collaboration, has written *Monsieur Beaucaire*, *The Gentleman from Indiana*, *The Man from Home*, *Cameo Kirby*, and *Getting a Polish*.

VIRGINIA CHAUVENET, who appeared last season with Kylie Bellew in *The Scandal* and with the Poll Stock, Norwich, Conn.

FLORA HENGLE, of the dainty Hengler Sisters, well known in both musical comedy and *vaudeville*.

VIRA STOWE, recalled on Broadway in *Artie*, *Twenty Days in the Shade*, and *Lady Frederick*, and who on June 1 last married Walton H. Marshall, manager of the New Vanderbilt Hotel, at which time she announced her permanent retirement from the stage.

HENRIETTA BAGLEY, who for several seasons past has been a member of the Bijou Theatre Stock, Pawtucket, R. I., and who is also popular with the Poll Stock.

ELIZABETH HAWMAN, for a long time identified with the *Pony Ballet*, late with Montgomery and Stone in *The Old Town*.

July 30.

INA HAMMER, well known in character roles and the wife of that excellent stage director, Ira Hards, but she is seen altogether too infrequently on Broadway.

HARRISON GREY FISKE, who, along with Klaw and Erlanger, will make an elaborate production this season of the reigning London success, *Kismet*.

WILLIAM E. BONNEY, late with Arsene Lupin and now with the Fox Stock at the Academy of Music.

July 31.

HELEN LEE, formerly popular in ingenue and soubrette roles, now married and retired from the stage, and at the present time living in San Francisco.

J. I. C. CLARKE, author of the following plays: *Heartcase*, with Charles Klein; *For Bonnie Prince Charlie*, from the French; *Lady Godiva*, and the dramatization of these novels: *The First Violin*, *Her Majesty*, and *The Prince of India*.

H. S. NORTHEUP, who was last seen with Wilton Lackaye in *The Stranger* and who was for two seasons in the cast of *Gilda*, being recalled hereabouts in *The Round-Up*, *The Heir to the Hoorah*, *The Strength of the Weak*, with E. H. Sothern in *Hamlet*, and various other important productions.

SYDNEY FAIRBROTHER, the English actress, who has made three trips to this country, twice with the Kendals and once with E. S. Willard, and who this season has appeared in London in *All That Matters*, *The Master of Mrs. Chivers*, and the revival of the Dickens plays, at the Savoy Theatre.

WALLACE SHARPE, for a long time identified with Cyril Scott in *The Lottery Man*.

ROY HORNIMAN, whose dramatization of W. J. Locke's novel, "Idols," has been seen in New York and London.

August 1.

J. H. GILMOUR, who retired from the stage several years ago, and is now dramatic instructor of the Chicago Musical College.

WINIFRED EMBRY, wife of the London actor-manager, Cyril Maude, and now playing the role of Madame Lucie Lachensals in the English production of *Pomander Walk*.

STANLEY G. WOOD, son of Marguerite St. John and brother of Marjorie Wood, and who appeared here last in *The Country Boy*, at the Liberty Theatre.

EVA WILLIAMS, of the *vaudeville* team of Williams and Tucker, famed for her portrayal of street walks.

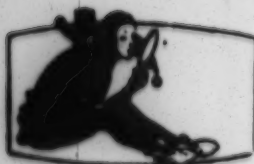
AUGUSTUS PHILLIPS, who divided last season between Adelaide Thurston's company and in the support of Edna May Spooner.

GRACE CAMERON, of Dolly Dimples fame, popular in musical comedy and *vaudeville*.

MORTIMER M. THREISS, theatrical manager, of *Wine, Woman and Song*, and *Morning, Noon and Night* fame.

HARRY FENWICK, successful in stock company circles, particularly in St. Louis, Cincinnati, Kansas City, and Omaha.

JOHNSON BRISCOE.



THE USHER



"ONE of the most gratifying incidents of my visit to Europe," says Fred. F. Schrader to *THE MIRROR*, "was my meeting with a number of the Viennese composers and their librettists, whose works are well known in the United States. While in London I met Felix Albin, Franz Lehar, Dr. Willner, and Robert Bodanitzky. Professor Albin, the composer of *Baron Trenck*, *Madame Troubadour*, and *The Barefoot Dancer*, which I see the Shuberts are to produce next season, is the head of the National Opera at Agram, Croatia, and holds a life position. He is one of the most gifted composers of the Vienna school, a profound musician, and one of the most genial personages I ever met. Although his name is Italian, he is an Austrian, descended from many generations of Austrians, and naturally speaks German like a native. He has a responsible position, as the Agram Opera Company, over which he presides, is one of the most famous and competent in the Austrian Empire, and gives performances throughout the Balkan States. He speaks English within limitations, and while in London composed the music to a topical song in English that proved a decided hit in *Baron Trenck*.

"I was the guest of Dr. Willner and his collaborator, Mr. Bodanitzky, at the Carlton," says Mr. Schrader. "They are the most popular text writers for the Vienna composers at present. Dr. Willner's name appears as author under the titles of a number of operettas well known here, for, besides *Baron Trenck*, he and Bodanitzky wrote the text of the present reigning success of London and the Continent, *The Count of Luxemburg*, and *The Dollar Princess*, *The Spring Maid*, and others. Dr. Willner speaks English fluently and spent some time in Chicago a number of years ago. He remained in London several weeks to superintend the rehearsals of *The Count of Luxemburg* with his English translator and adapter, Basil Hood, who found his suggestions an invaluable aid in staging the opera. We discovered the utility of his practical knowledge during the rehearsals of *Baron Trenck*, though he had but little time to bestow on that work, which was far advanced when he arrived from the Continent. Lehar, the composer of *The Merry Widow*, was present in London during the rehearsals of *The Count of Luxemburg*, to which he composed the music, and I saw comparatively little of him, as he was greatly preoccupied, but enough to impress me that he is a man of fine qualities in a social way.

"I saw W. S. Gilbert a few weeks before his sudden death," said Mr. Schrader. "He was just leaving the Whitney Theatre after his interview with F. C. Whitney, in which he agreed to write a libretto to be set to music by Oscar Straus.

"In Berlin I saw a rattling good comic opera, *Die Lustigen Nibelungen*, by Oscar Straus, a musical burlesque on Wagner's operas in which Siegfried plays the leading part. American managers are half afraid

of it, because the subject is not widely enough understood by the American public, but the book is so amusing in itself and the music by the composer of *The Chocolate Soldier* so appealing, that it seems to me the work will pass on its merits without regard to any intimate familiarity with Wagner.

"In London the only musical hits while I was there were *The Quaker Girl*, *The Chocolate Soldier*, and *The Arcadians*. The latter was still playing to good houses after a run of two years, and *The Chocolate Soldier* was showing no signs of losing its remarkable vogue after a year's stay."

At a luncheon given in his honor by the Chicago Press-Club, George Arliss told of some experiences in the days of his beginnings as an actor in a small theatre on the Surrey side of the Thames. One had to do with a blustering old tragedian, the manager of the small company of which Mr. Arliss was a minor member.

The old gentleman arrived one morning at rehearsal in bad humor, and at once began to find fault with every member of the company. Mr. Arliss, knowing his weakness, deftly inserted a remark concerning a compliment as to the days when the "boss" played *Hamlet*. The vanity of the old actor at once was aroused and he enlarged upon his memories.

"Yes, I was accounted a good *Hamlet*," he said, "but what I prided myself on was the ensemble. Ahhhhhh!—there was a cast! My nephew, a clever youth, was *Laertes*; my brother, now dead, was the ghost of *Hamlet's* father; my wife was *Ophelia*; her mother was *Gertrude*, the queen; and my ex-wife was the player queen. Yes, indeed!—that was a real cast!"

James O'Donnell Bennett, in the *Chicago Record-Herald*, says that the many American and English players who have contributed so often and so generously to the decoration of the statue of Shakespeare in Lincoln Park in that city on the poet's birthday will be glad to learn that an observance which began very modestly has led up to the forming of plans for a Shakespearean pageant on an extensive and splendid scale, to be given on April 23, 1912, in Chicago.

The scheme for such a celebration next birthday was submitted to the directors of the Drama League by Mrs. A. Starr Best, president of the league, at a meeting held recently, and it was favorably voted on. A preliminary committee to collect data and to further develop the plan was appointed. Measures for raising funds for the commemoration—the spectacular and musical part of which will be the free gift of the league to the school children of Chicago—have already been taken up.

That a dignified and beautiful celebration of Shakespeare's birthday would sooner or later become an annual affair was the idea of the actors and actresses who founded the observance of decorating the statue in 1898, their aim being to bring Shakespeare home in an intimate way to the school children. The spirit that animated the players has appealed to a far larger

public much more quickly and extensively than they dreamed it would, and less than four years of floral commemoration have done what some of the originators of that unpretentious form of tribute thought would require ten years. The statue was visited on April 23 last, for example, by 15,000 persons.

School children are to have a pre-eminent place in the birthday pageantry, and the league expects to secure the co-operation of public school teachers who train their pupils in dramatic reading and dancing. Many plays are given during the school year by pupils and it is proposed that all work of this nature done next Autumn and Winter shall be along lines that will bear directly upon the pageant. Thus the musical and many of the dramatic features of that event will have been in actual rehearsal for many months.

This experiment will be watched with great interest, both for its relation to Shakespeare and for its connection with the growing pageant idea in this country.

"Now that the season is practically over," writes Jay Benton, "it is possible to tell the story of a true heroine who saved a performance in Boston in a way that the public never knew.

"It all came about through the arrest of an actor and the imposition of a cash bail which was practically prohibitive, as business was bad and there was not that amount of money in the box office at the moment.

"Things looked decidedly gloomy when the courtroom woman calmly remarked that she had \$500 in—well, it was near, and she obtained it in time to release the actor, who probably has no idea who it was who saved him and the theatre.

"If managers knew the identity of this heroine they would bid for her services next season without question."

Messrs. Sotheby in London will offer for sale on July 27 several interesting manuscripts of Oscar Wilde's. The renaissance of Wilde as to his dramas and his other works is one of the sensations of the time, and collectors no doubt will compete excitedly for the fragments to be disposed of at this sale.

The *Picture of Dorian Gray* is represented by three chapters, numbers three, fourteen and sixteen, on fifty-six pages originally used by the printer, and four pages of the corrected proof.

Sixty pages of *The Soul of Man Under Socialism*, eighteen pages of *The Critic as Artist* and twenty stanzas of *The Sphinx*, in an early draft, are on the list.

On March 1, 1885, Wilde wrote a sonnet on the sale of Keats's love letters at Sotheby's, and this sonnet, in autograph form, will follow in the track of those letters. The sonnet, which is an autograph copy, opens with this quatrain:

These are the letters which Endymion wrote
To one he loved in secret and apart,
And now the brawlers of the auction mart
Bargain and bid for each poor blotted note.



FROM "THE GIRL OF MY DREAMS" SOON TO OPEN AT THE CRITERION



ROBERT McWADE, Sr.

REMINISCENCES OF STAGE AND BATTLEFIELD



FORTY years on the stage and two years on the battlefield have developed in Robert McWade, Senior, a great deal of humane sympathy for people and staunch loyalty to his principles. He is a sprightly little man, with bright brown eyes and pleasant lines in his face, but with only a few hairs still clinging to the top of his head. The lines, however, mean only benign and patriarchal kindness, as is apt to be the case among men who saw service in the '60's.

Before those days in the blue uniform, Mr. McWade had been through several other campaigns of a different nature. "My home was in Buffalo," he explained, "but I played my first part in Detroit, in the Metropolitan Opera House, the only theatre in the city in those days. The play was *The Robber's Wife*. At different times after that I supported Lisa Logan, Charlotte Cushman, Edwin Adams, Edwin Booth, Barry Sullivan, and Charles Kean. When I began to have supporting companies, a good number acted with me that later have become famous. Marie Prescott, Pauline Hall, Julia Marlowe, Maude Adams, and Annie Russell were all in my company when they were only girls of fifteen or sixteen." Mr. McWade repeated these names as if they were his own immediate family, whose success had gratified him personally.

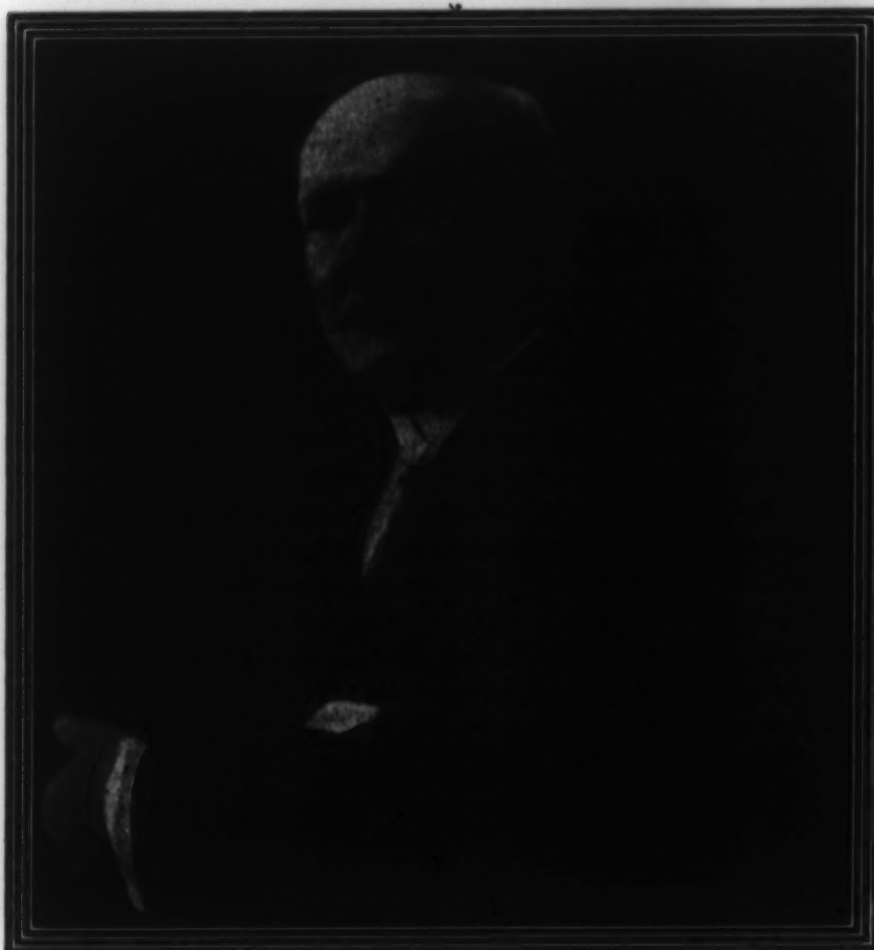
"Annie Russell played Rip's daughter part of the time I was starring in *Rip Van Winkle*. That is the part of which I have made a life study, and of which I never tired. I dramatized the story myself and played it for twenty-three consecutive years in this country and Australia. The notices and criticisms that I gathered together during that period in scrapbooks, for my children to read later, are some of them very fine." One may readily imagine the pleasure that Mr. McWade's children take in these same volumes.

"My version follows the original Irving story more closely than does the drama which Dion Boucicault made for Joseph Jefferson. For example, Rip's wife, instead of marrying Derrick, dies in true widowhood—a pleasanter arrangement, it seems to me. In the other play there is a bit too much of the Enoch Arden atmosphere to suit me. I had Rip return on his daughter's wedding day, and find that his wife had died in the interval.

"Then you recall that Boucicault had the curtain fall on the same old sin. Rip took the cup, repeated the old familiar toast, and drained the liquor. All his experience has gone for nothing, has left him unchanged. In my version, when Rip takes the cup, Meenie touches his arm and looks at him reproachfully. Rip shakes his head and pours out the wine without tasting it. There is a whole temperance lecture in that one act, and upon that single point I received more commendation than I can remember."

Undoubtedly the moral of this denouement surpasses that of the Jefferson drama, whatever one may say of the art and the human logic. Preference in the matter will depend largely on one's convictions concerning the relation of art and morals. Mr. McWade's preference is not merely a matter of proprietary interest; it really expresses his own character. He has unswerving respect for sanity and strength of purpose. Perhaps everybody has the same respect, although everybody is not so courageous in living up to his convictions.

"It is a pity to let so picturesque and beautiful a drama lie idle," continued Mr. McWade, warmly, "but I shall not attempt it again until I can be sure of booking it up for the first-class theatres. I am not afraid of wearing out the part, for I have played it for years, side by side with Joseph Jefferson—about as keen a test as you could submit it to. I had a run of four weeks under the management of Daly and Duff, at the Olympic Theatre, which is longer than



Scherer, N. Y.

ROBERT McWADE, Sr.

Jefferson ever played Rip in New York at one engagement."

Every inflection in Mr. McWade's voice says that it will be a happy day when he finds it possible to return to the impersonation of Rip Van Winkle. Meantime he has been contenting himself with other roles at the New Theatre, where, as patrons will remember, he appeared last year in Beethoven, and this past season in *The Blue Bird*. Gaffer Tyl had many of the mellow, patriarchal qualities that Mr. McWade also paints into his portrait of the hero of *Sleepy Hollow*.

Having conjured up in imagination a humorous, indolent village favorite, who will fit harmoniously into a landscape of gold and brown hills and hazy hollows dropping sleepily down to the shimmering Zuyder Zee, one feels that the picture must be quite reconstructed to do any sort of justice to the young volunteer, who marched away to the Virginia battlefields with Company C of the Fortieth Regiment of New York. Nevertheless, that was the same Robert McWade, destined to rise through all the non-commissioned ranks to a lieutenantancy in his own regiment.

To General Phil Kearney Mr. McWade kept referring at every other breath with so reverential a tone that one knew without inquiring the admiration he felt for his superior officer. "Major-General Phil Kearney," said Mr. McWade, slowly. "I was with him in the Seven Days' Battles. He was a brave and gallant man, fearless on the field, and a wonderful leader—the *Marechal Ney* of our army. He had lost an arm while serving in the Mexican War, and I have seen him dashing along our front, swinging his sabre in his one hand and holding the reins in his teeth. That was on May 3, 1862. At the time I was field correspondent for the *New York Mercury*, and if you will look through the files of the paper for that time you will find my account, signed R. McW. Every regiment, you see, had its correspondent, and I held the position for the Fortieth New York.

"The Mozart Regiment, as ours was called, was one of the first volunteers from this State. On July 1 we held a reunion at our old camp in Yonkers. It is so long since I have seen any of the boys that I don't expect to recognize many of them. The last

one I met was while I was playing Rip Van Winkle in Philadelphia, seven years ago. Hearing that I was in town, he sent word for me to call. Of course we had changed so that neither one knew the other." Mr. McWade shook his head sadly. "When he found out who I was, he threw his arms around me as if I were a long lost brother. One of the first things he asked me was if I remembered the spirit?"

"That was a curious thing which I have never been able to solve." The speaker rubbed his head meditatively. "I'm a Presbyterian, and not a Spiritualist, and it would take a good deal to make me believe such things visit the earth. Had I been the only person to see this apparition I should have thought it some sort of a dream or an optical illusion. In this case, however, there was another witness. You shall hear the story and make what you can of it.

"While we were in camp, up behind Alexandria, pickets used to be stationed fifteen miles out on three days' duty. I was then a sergeant-major, the highest non-commissioned officer, who keeps the records, but I wanted to get out where there was a little more excitement. So I picked out five of the bravest men in the company and got appointed to the most dangerous picket post in the left wing.

"One of these men was a young Irishman who was crazy for a fight." Mr. McWade doubled up his fist and laughed. "Now, this McKenny was about as profane a man as I ever heard." The actor subtly suggested that this was quite a

record. "He was particularly fluent on the subject of an old kettle which he had fixed up as a target to draw the fire of Confederates. Borrowing a kettle from a farmhouse nearby, he set it up in front of our fire, with an old stump of a tree, a hoe handle stuck up for a gun, and a paper in front of it. His idea was that one of the enemy, seeing this from a distance, would mistake it for a soldier lying on the ground reading, and because it was never hit he felt as if no one saw the point of the joke.

"The third day, when he had been particularly free of speech, I said to him, 'Look here, McKenny, you're a Roman Catholic, aren't you? Your church doesn't sanction talk like that. Why don't you stop?' He swore he couldn't help it. 'Well,' I said, 'you wouldn't care to have the enemy send you into eternity while you're cursing.' He didn't think he would, but he hadn't much faith in his ability to hold in.

"That night, while McKenny was out on the post, I sat by the fire talking with Mulholland, this man whom I called on in Philadelphia and for whom I used sometimes to write letters. Another man was lying asleep in a pile of cornstalks which we used as a screen from the enemy. I remember the whole scene as clearly as if I could see it now. We were on a little hill, near a farmer's house, and the ground sloped down as smooth as a lawn to the Virginia pine woods. It was a cool, crisp October evening, as clear as crystal, with a fresh, invigorating air perfumed with the odor of the good out-of-doors. A more tranquil, beautiful night was never made.

"I had come back from my half hour round of the pickets and was talking with Mulholland about the prospects of a Peninsula Campaign in the Spring.

"Suddenly, as sure as I hope for eternity, I saw something rise up out of the ground at a short distance and glide straight toward me.

"I was too amazed to speak. I simply leaned back, threw out my arm across Mulholland's chest, and watched. It was a tall, dim figure, and seemed to have its arms stretched upward, with the fingers meeting above its head. The whole form appeared to be draped in gauze that fell in light folds to the ground, undulating gently as it advanced.

(Continued on page 6.)



THE MATINEE GIRL



IF YOU ARE of the cult of restlessness; if you think that home is a synonym for bondage; if you think there is no happiness this side of heaven—motor or fly or walk out to the actors' colony at Sag Harbor.

There's a white signboard with black letters, nailed on a tree, that tells you when you reach this island of content. It doesn't say so in as many words. It formally announces that the acres you are now about to traverse belong to Robert Edeson, William Farnum, E. Y. Backus, Frederick Perry et al.

But the smiles of everybody you meet, the laughter issuing at all hours from William Farnum's extension house, built for eight, but able to hold twenty, and all of the friends of the twenty, and the sentiments penned in the guestbook of Strongheart Villa, tell you. From the book I copied this written by the host:

Here's where my heart and arms open again to hold my wife, my home and my friends. The work days really seem worth while after all, now that the play days have come.

And these:

Thank heaven, we're here!

Me, too!

That admirable actress, Pilar Morin, combined her art with Jack London's dynamic power in the London Mardian play at Brighton Beach Music Hall. Madame Pilar Morin played Winneupie, an Indian girl. The playlet may soon be seen in New York.

E. Y. Backus, who was the pioneer of the actors' colony at Sag Harbor, setting foot upon that wooded soil somewhat after the Indian had left, it is true, but too early to save the tears of his wife (Lillian Thurgate), who vainly protested against living three miles from any neighbor. His pride in the discovery was severely hurt when he sent two new servants out for a walk.

"Look around," he said. "Admire the beauties of nature, and tell me what you think."

After an hour a long-faced pair returned. "Well?" Mr. Backus rubbed his hands in anticipation, "what do you think?"

"Well, sir," began the butler.

"You see, sir," supplemented the cook.

"Yes," said Mr. Backus, "yes."

"It's good enough in its way, sir, but it ain't Coney Island."

The Pink Lady will soon lose her chaperon. Sit down front row and back and middle. That handsomest of dragons, Sister Nan, having decided that the small parts offered her at the Metropolitan Opera



LAURA NELSON HALL AND HER SON BILLIE AT THEIR SUMMER HOME, WADING RIVER, L. I.

House are not commensurate with her ambition, will soon return to Europe for further study. But—seats, please! she will be replaced by Hazel Dawn's entire family.

E. D. Price and his wife, Cathrine Countess, are paying a visit to Mr. and Mrs. Robert Hilliard at Siasconset. On Aug. 5 Miss Countess begins rehearsals of *The White Sister*. Shortly afterward Mr. Price will start on his fourth season of saying, "Behold there cometh One greater than I," for Mr. Hilliard, begins his fourth year of *A Fool There Was* at Atlantic City on Aug. 28, his tour taking him to the Pacific Coast.

"Everywoman was left behind in New York, and this is just Anywoman who is swimming, diving, canoeing, eating heartily, sleeping profoundly, and forgetting that such things as theatres exist," is Laura Nelson Hall's report of her vacation at Wading River, which is a mile from that theatrical colony in which Mr. and Mrs. Channing Pollock, W. J. Huribut, Tully Marshall, and Marion Fairfax star, at Shoreham, Long Island. Miss Hall, like May Irwin, thinks vacations were instituted for resting one's tresses, and acts accordingly, except that Miss Irwin rests hers in a net and Miss Hall says, "I haven't had a pin in my fuzzy hair since I arrived. It hangs in three braids down my back. I put on my bathing suit when I get up in the morning and take it off only when I go to bed at night. My son Billie, who looks like a mahogany colored Indian—his mother is only two shades lighter—is my official guardian, wood chopper and oarsman."

Miss Aurora Piatt, who plays Beauty in *Everywoman*, went to Wading River with Miss Hall as her pioneer guest. Other members of the *Everywoman* company have followed. Frances Whitehouse, resting there after a hard stock engagement, is last of these guests.

De Wolf Hopper lifts up the light of his countenance upon several week-end points this Summer, but his favorite illuminating spot is the colony at Sag Harbor.

"And how have you been?" was his greeting to one of his most charming hostesses. She told him she had been suffering from the fashionable complaint, that successor of appendicitis, excess of uric acid. The long comedian waved the complaint away with one of his windmill suggesting arms.

"Nothing," he said, "nothing at all. I have oxalic acid."

Sydney Armstrong Smythe, who would rival some of the cottagers of more than her two seasons at the island if a vote were taken for the most popular woman of the players' colony at Siasconset, sends instead of long letters to her friends, expressing her mid-summer joys, these lines transferred from the brain and the enjoyment fount of Bliss Carman, to an ornamental postcard:

'SCONSET.

Did you ever hear of 'Sconset, where there's nothing much but moors,
And beach and sea and silence and eternal out-of-doors,
Where the azure round of ocean meets the paler dome of day,
Where the smiling clouds of Summer on the sealine melt away,
And there's not an ounce of trouble
Anywhere?

Where the fieldlarks in the morning will be crying at the door,
With the whisper of the moor wind and the surf along the shore;
Where the little shingled houses down the little grassy streets
Are gray with salt of sea winds, and the strong sea air is sweet
With the flowers in the dooryards;
Me for there!

Some one was repeating to Robert Edeson the saucy retort made by a would-be leading woman to a gruff manager. The soon to be "Cave Man" shook a solemn head.

"She never said it," he sighed.

"Why?"

"Because one never does. That is the kind of thing we think of five minutes afterward, when we're going downstairs."

THE MATINEE GIRL.

ROBERT McWADE, Sr.

(Continued from page 5.)

"It passed close by me, floating directly away toward the woods where McKenny was posted. When I finally turned to Mulholland he had grasped my arm and was staring after the apparition. 'Did you see that?' I gasped.

"Yes," he whispered. "What was it?"

"A spirit," I answered.

"It means something," he said, solemnly.

"I decided I'd better make a round of pickets immediately, and I went first to McKenny. After the usual parley I asked him how everything was. He replied that all was well, except that the pot hadn't been hit yet. He had seen 'devil a person.' So I told him about the ghost. 'If any ghost comes around here,' he said, 'I'll put the bayonet in him.' That's the kind of rooster he was.

"The next day, being relieved, we went back to camp. The following morning McKenny was absent from roll call. As the boys used to like to slip into Alexandria for amusement, I didn't report him. In the afternoon the adjutant informed me that McKenny had not into a fight in Alexandria and was dying down there. That was the end of McKenny. From this I should say that there are things in this world which can't be explained."

Mr. McWade's experience is no ordinary adventure for most of us work-a-day people, consequently it would be futile to attempt an elucidation of the matter. The judgment book must first unroll.

"I was never wounded," he continued, "although I remember clearly enough the sensation we had when we heard our first howitzer shell singing up over our heads as we were throwing up entrenchments outside of Yorktown. 'Wichita—wichita—wichita,' it sputtered, and all the boys ducked their heads, while General McClellan stood up on the bank and laughed.

"A careful leader McClellan was, slow because he always tried to save his men. When General Grant took command he had to follow the plans McClellan had outlined.

"The nearest I ever came to a wound was at the second battle of Manassas during a bayonet charge under rapid fire. A shot took a piece out of the sleeve of my blouse without my knowing it, until a sergeant asked me if it hurt. He had seen it.

"Some men are apparently not born to be shot. Washington, for example, was the target of fifteen volleys in one battle. Two horses were shot under him and four bullets cut his clothes. Phil Kearney died a hero's death. During that second battle of Manassas, hearing that General King's division had

fallen back on the left, he was rushing that way over hill and dale, through scrub and open. He rode too far out, but refused to surrender, and was shot.

"A young prisoner whom I talked with afterwards asked me the name of that 'one-armed devil on the iron gray horse.' He said that time after time they had tried to get him, at the command of Colonel Taylor, of North Carolina. He was a nice fellow, that chap, and so were all the Southern men I met.

"I remember," continued Mr. McWade with a smile, "one Confederate soldier who walked into our guard without realizing it, in search of water. When he said 'hello,' our boys asked him his regiment. It was one from North Carolina. They began laughing, and he knew that he was caught. So they gave him some coffee and talked a while before turning him over to the guard."

Many more reminiscences Mr. McWade carries in his knapsack, some pathetic, some humorous. He is an excellent narrator, for his memory has retained all the trivial details that make a scene realistic and his characters vital. His training as a correspondent made him acutely observant of telling items, and his adventures among men in a time of stress have endowed him with generosity and sympathy for those he meets.

CHAUNCEY L. PARSONS.

LONDON STAGE NEWS.

The Green Elephant at the Comedy—Bunty Pulls the Strings at the Playhouse—The Marionettes in English—The Girl Who Couldn't Tell a Lie—Gaby Deslys.

LONDON, July 15.—On July 3, Gertrude Kingston produced *The Green Elephant* at the Comedy Theatre, by arrangement with Arthur Hardy. The result of the arrangement was not such as to give particular joy to either party of the agreement, for it was evident from the opening night that *The Green Elephant* had every essential quality of his twin, the white elephant. The engagement opened for a limited run only, which was a wise precaution. *The Green Elephant* was a jade ornament attached to a string of emeralds, which had been an heirloom in the Warburton family since the days of William the Conqueror—more or less. Lady Warburton, needing money, pawned the elephant and his chain, and to oblige the playwright, Maurice Baring, lost the pawn check. Then, to save herself, she declared it had been stolen, and for four acts Sir Henry Warburton kept detectives on the trail of his various guests until the audience, who had early been informed of the whereabouts of the elephant, began to distrust their own memories. If anybody in the audience had possessed such an adornment he would certainly have passed it across the footlights to end the confusion. Gertrude Kingston played the leading role, and did it with taste, as she never does anything differently; but the part added nothing to her reputation. Augustin Duncan was well received. The rest of the cast were Rita Everard, Marjorie Patterson, D. Darrell, Willard Forster, Hubert Harben, Miss Darragh, Charles Quartermain, Geoffrey Hill, and H. De Lange.

Graham Moffatt and his Scottish actors appeared at the Playhouse on July 4 in a comedy called *Bunty Pulls the Strings*, by Mr. Moffatt. The success was so marked that the American rights were disposed of at the end of the opening performance to William A. Brady. It is a Scotch play of the '60s, and derives much charm from its quaint costumes. *Bunty*, the very business-like heroine, was the daughter of a man with a past, as pasts go in rural Scotland. Mr. Biggar had deserted the girl who expected to marry him, but she had not given up hope. This Ellen Dunlop found Rab again, years after, when he was also much beset

by Susie Simpson. Miss Simpson had left money with Rab for investment, and Rab has surreptitiously drawn on the account to pay off the debts of his scapegrace son in Glasgow. *Bunty* insisted on restoring this money from her marriage portion, for she was expecting to marry Weelum Sprunt, the nephew of Miss Simpson. Finally it developed that the aunt had appropriated money that belonged to Weelum, so with *Bunty* to manage matters they were all set right. A capital performance was given in the leading roles by Kate Moffatt, Jean Turnbull, Mrs. Moffatt, George Tawde, Graham Moffatt, and Watson Hume. The others in the cast were Margaret Nyblom, George Greig, Lizzie Chambers, and Sanderson Moffatt.

Sir John Hare and Marie Lohr will appear next season in *The Marionette*, an adaptation by Gladys Unger of Pierre Wolff's play. It will be produced at the Comedy in September, after the house has been re-decorated.

The Chance of a Lifetime, by Nat Gould, will be produced on Aug. 21 at the Kennington by Frank Gerald. Paul Lovett plays the leading role.

The Girl Who Couldn't Tell a Lie also proved pretty stupid. Neither Sir Charles Wyndham nor Mary Moore were in the cast, although it opened at the Criterion, and there is no reason why anybody else should. The heroine is one of the dangerous persons who always feels as if she were on the witness stand, and acts conscientiously and accordingly. As a result nobody wanted her around, and she started out on the street to find an asylum for absolute truth. She did not find it.

Gaby Deslys, formerly of Portugal and informally of the Alhambra, London, will sail on Sept. 13 for America. It is reported in London that she will appear at the New York Winter Garden at a salary of \$4,000 a week.

Next Christmas Max Reinhardt will turn the Olympia into a coliseum with a mammoth pantomime in which more than two thousand persons will be employed. Charles B. Cochrane and F. H. Payne, the managers, have also the American rights for the production. Two performances a day will be put on.

Mr. Harvey has decided to use the Gilbert Murray translation of *Oedipus* for his production at Covent Garden. W. L. Courtney will adapt it for the stage.

JASPER.

MORE SPECULATORS DEALT WITH.

Philip Guryan, Nathan Stein, Samuel Greenberg, and Harry Meyer were sent to the workhouse from the West Side Police Court on July 18. Their operations as speculators had been observed in front of Hammerstein's Victoria, where Lillian Graham and Ethel Conrad were to appear. Their trip to Blackwell's Island has not been followed by any legal protest, as Guggenheimer, Untermeyer and Marshall suggested would happen.

On July 20 Magistrate McQuade in the Night Court fined Henry Bernstein and Charles Williams \$5 apiece. They were arrested at Broadway and Forty-fifth Street by Detective Ferguson.

CONCERNING THE MERCHANT OF VENICE.

Rabbi Max Heller, of New Orleans, the retired president of the Central Conference of American Rabbis, that assembled recently in St. Paul, states that the resolution adopted there has been widely misunderstood. The motion referred not to stage performances of *The Merchant of Venice*, but to the teaching. On account of perversions, inaccuracies and manifest unfairness to the Jew, the Rabbis think the drama unsuited for children's study. Rabbi Heller, however, opposed the resolution, because of his admiration for the play.

PETER JOHN BARRIE WATERMAN.

The seven-month-old son of Mr. and Mrs. Alonso Waterman (Cecilia Loftus) was christened in St. Peter's Church, Broadstairs, London, on July 20, the name Peter John Barrie Waterman being given him. J. M. Barrie and Robert Lorraine were the godfathers.

WROTE A PLAY FOR AMATEURS.

Florence Willard, the venerable playwright of Pasadena, Cal., aged seventy, wrote for the pupils of Pasadena High School a spectacular fairy play, called *Enchantment*, which was presented in Norton Theatre recently, under the direction of Le Roy Ely. It was one of the most successful amateur performances ever given in Pasadena, and local pride runs high over Miss Willard.

THE STAGE BIRTHDAY CALENDAR

July 26.

GEORGE BERNARD SHAW, whose plays have made him famous the world over, the most recent of them being *Fanny's First Play*, written in conjunction with Granville Barker, which the latter produced in London at a special matinee at the Little Theatre

GEORGE BERNARD SHAW

on April 19 last. And he is noted for many other things. HARRY WATSON, JR., who is constantly growing in professional caste as a comedian, at this moment chief fun-maker in *The Follies* of 1911.

MRS. BROOKS, long associated with the late Richard Mansfield and last season seen with William Norris in *My Cinderella Girl*.

MORGAN WALLACE, generally to be found with Joseph Brooks's attractions, late with Nat C. Godwin in *The Captain*.

FRANK TYRRE, for twenty-seven consecutive years a member of the late Sir Henry Irving's company, and since the death of that actor in 1905 he has appeared in the support of his son, H. B. Irving, with whom he is now touring Australia.

INNE PLUMMER, recently seen on tour with Sydney Drew in *Billy*.

JOHN MAY, who appeared for a long time with William H. Crane in *Father and the Boys*.

GRACE GOULD, lately seen in *Paid in Full*.

WILLIAM HERMAN WEST, popular in light opera circles.

July 27.

GEORGE FOSTER PLATT, who as producer and stage director at the New Theatre the past two years has made a most distinguished name for himself.

TRULY SHATTUCK, who appeared last season in *Judy Forget, Alma, Where Do You Live*, and in vaudeville.

MARIE V. FITZGERALD, the ambitious dramatist, now the head and chief moving spirit in the Fair Play Agency, which handles a number of late stage successes, with offices in *The Playhouse*.

HARRIET STANFORD, coming to the fore as a prima donna, late with Victor Herbert's *Sweet Sixteen*.

July 28.

MARY ANDERSON DE NAVARRO, who still remains steadfast to her determination never to appear again upon the professional stage.

MARIE LOHR, the famous young London actress, at present playing with Charles Hawtreys in *Better Not Enquire*.

MARGARET BOURNE, recalled in the support of such stars as Henry Miller, Bertha Gailand, Louis James and Frederick Warde, Nance O'Neill, Mrs. Patrick Campbell, E. H. Sothern and Julia Marlowe, Arnold Daly, Wright Lorimer, and William Faversham, and lately seen in *Seven Days*.

EUGENE O'HOUKKE, lately seen on Broadway in *The Summer Widowers* and now appearing in vaudeville, in which branch of the profession he has long been popular. MARIE STRICKLAND, long associated with William A. Brady's forces and lately seen with the Connors-Edwards Stock, Wilmington, Del.

KATE PHILLIPS, the English actress who has appeared here many times, most recently in *We Can't Be As Bad As All That*, at the Thirty-ninth Street Theatre.

KATE WINGFIELD, lately seen at the Globe Theatre with Elsie Janis in *The Slim Princess*.

STEPHEN PHILLIPS, the distinguished poet-dramatist, author of *Paolo and Francesca*, *Herod*, *Ulysses*, *Nero*, and *Faust*, the first three of which have been produced in this country.

July 29.

BOOTH TARKINGTON, who as a playwright, chiefly in collaboration, has written *Monsieur Beaucaire*, *The Gentleman from Indiana*, *The Man from Home*, *Cameo Kirby*, and *Getting a Polish*.

VIRGINIA CHAUVENET, who appeared last season with Kyrie Bellew in *The Scandal* and with the Poll Stock, Norwich, Conn.

FLORA HENGLE, of the dainty Hengler Sisters, well known in both musical comedy and vaudeville.

VIRA STOWE, recalled on Broadway in *Artie*, *Twenty Days in the Shade*, and *Lady Frederick*, and who on June 1 last married Walton H. Marshall, manager of the New Vanderbilt Hotel, at which time she announced her permanent retirement from the stage.

HENRIETTA BAGLEY, who for several seasons past has been a member of the Bijou Theatre Stock, Pawtucket, R. I., and who is also popular with the Poll Stock.

ELIZABETH HAWMAN, for a long time identified with the Pony Ballet, late with Montgomery and Stone in *The Old Town*.

July 30.

INA HAMMER, well known in character roles and the wife of that excellent stage director, Ira Hards, but she is seen altogether too infrequently on Broadway.

HARRISON GREY FISKE, who, along with Klav and Erlanger, will make an elaborate production this season of the reigning London success, *Kismet*.

WILLIAM E. BONNEY, late with Arlene Lupin and now with the Fox Stock at the Academy of Music.

July 31.

HELEN LEE, formerly popular in ingenue and soubrette roles, now married and retired from the stage, and at the present time living in San Francisco.

J. I. C. CLARK, author of the following plays: *Heartsease*, with Charles Klein; *For Bonnie Prince Charlie*, from the French; *Lady Godiva*, and the dramatization of these novels: *The First Violin*, *Her Majesty*, and *The Prince of India*.

H. S. NORTHBURF, who was last seen with Wilton Lackaye in *The Stranger* and who was for two seasons in the cast of *Girls*, being recalled hereabouts in *The Round-Up*, *The Heir to the Hoorah*, *The Strength of the Weak*, with E. H. Sothern in *Hamlet*, and various other important productions.

SYDNEY FAIRBROTHER, the English actress, who has made three trips to this country, twice with the Kendals and once with E. S. Willard, and who this season has appeared in London in *All That Matters*, *The Master of Mrs. Chivers*, and the revival of the Dickens plays, at the Savoy Theatre.

WALLACE SHARPE, for a long time identified with Cyril Scott in *The Lottery Man*.

ROY HORNIMAN, whose dramatization of W. J. Locke's novel, "Idols," has been seen in New York and London.

August 1.

J. H. GILMOUR, who retired from the stage several years ago, and is now dramatic instructor of the Chicago Musical College.

WINIFRED EMMETT, wife of the London actor-manager, Cyril Maude, and now playing the role of Madame Lucie Lachessais in the English production of *Pomander Walk*.

STANLEY G. WOOD, son of Marguerite St. John and brother of Marjorie Wood, and who appeared here last in *The Country Boy*, at the Liberty Theatre.

EVA WILLIAMS, of the vaudeville team of Williams and Tucker, famed for her portrayal of street waifs.

AUGUSTUS PHILLIPS, who divided last season between Adelaide Thurston's company and in the support of Edna May Spooner.

GRACE CAMERON, of Dolly Dimples fame, popular in musical comedy and vaudeville.

MORTIMER M. THURNE, theatrical manager, of *Wine, Woman and Song*, and *Morning, Noon and Night* fame.

HARRY FENWICK, successful in stock company circles, particularly in St. Louis, Cincinnati, Kansas City, and Omaha.

JOHNSON BAIACOR.

VICTOR HERBERT ON LIGHT OPERA.

Victor Herbert comments upon light opera in connection with his next work, *The Enchantress*, in



Berong, N. Y.

IRENE MOORE

which Kitty Gordon will star next season under the management of Joseph M. Gaites.

"It is generally assumed," said Mr. Herbert, "that good light opera is on the decline. This I deny most emphatically. The public taste is the same as it was years ago, probably better, for musical knowledge is more generally diffused among the masses and the increase of population has enabled managers to appeal to a larger and constantly growing clientele.

"To analyze the desires of the music-loving public and to offer a forecast of what it wants would take the equipment of a weather bureau station. Though I have never felt that I possess the qualities of a seer, I have no hesitation in expressing my opinion as to the needs of the lyric stage.

"The opulence of the people and the luxury which prosperity has begotten in the last decade has forced producers to make more ornate productions and fierce competition has almost beggared managers in embellishing their plays and musical entertainments.

"Nowadays it requires an expenditure of from fifteen to twenty thousand dollars for a production, but it has been proved that there must be something more than wonderful scenery and costumes to make an offering acceptable to the public. It cannot cover the defects of an inane and trivial story and an unmelodious score; a well constructed, coherent and melodiously composed lyric work is necessary to achieve dignified success.

"The reason for the alleged decadence of light opera in this country is that there have been few genuine offerings. The music which frames a silly story seldom possesses any real merit and the incidents are of such an extravagant character that they do not call for the services of artists of talent. The mere success of such horseplay and alleged melody does not predict a decline of good light opera.

"Operatic entertainment is to me the most delightful form of expression, and that this form of lyric output lives is exemplified in the familiar works of light opera repertoire, which include *The Barber of Seville*, *Fra Diavolo*, *Martha*, the works of Gilbert and Sullivan, one or two of Audran and Offenbach and native creations, such as *Robin Hood*.

"Genuine light opera may be compared to its parallel of the dramatic stage, the romantic play. In the structure of both are nicely balanced the elements of love, romance and comedy."

ANOTHER TRIUMPH FOR MARY GARDEN.

Mary Garden is always doing the spectacular thing. Most people will recall her tilt with Lina Cavalieri when that singer came to this country. Now Miss Garden has repeated her diplomatic victory in dealing with Madame Koubnezoff, the prima donna at the Parisian Opera. Both women wanted to sing *Salome*, and both are popular enough to fight for it. According to rumor, Miss Garden enlisted the sympathy of the tenor Muratore, who has developed a vocal indisposition so the opera cannot be sung at all. Consequently Madame Koubnezoff finds her plan spoiled for acquiring any laurels which Mary Garden claims.

WALTER PRICHARD EATON ON ELEVATING THE STAGE.

The Boston Transcript of July 15 reports Walter Prichard Eaton's address before the Unitarian Conference at the Isle of Shoals. Mr. Eaton, who is an apostle of progress, declares that the reformers who endeavor to elevate the stage by a return to the dramatic tastes of former generations are foredoomed to melancholy failure. A vital drama does not taboo the discussion of contemporary subjects, nor does it exploit them in a fashion that bores the populace.

The modern playwright attempts to do more than supply dramatic confectionery for vacuous moments; or, at least, such is Mr. Eaton's optimistic estimate of the writers who take themselves seriously. The encouragement of these authors furnished Mr. Eaton with his chief purpose in the address before the conference, and he would encourage them because they have wrought valuable changes in the social codes of the lands where they have labored. Galworthy's *Justice*, a tract on prison systems, is a representative drama of this class.

The besetting foes to the purposeful drama are the popular taste for sentimental mediocrity and the commercial instinct to make money. Mr. Eaton would remedy the former by educating theatregoers into an appreciation for worthy drama. This is already started by courses in drama at the colleges and by the formation of drama leagues. Mr. Eaton offers no remedy for the commercialism of managers; but as they merely follow what they conceive to be public taste, a complete education of the public will of necessity bring the managers in its train. Meanwhile, Mr. Eaton thinks that most dramatists of worth sooner or later come into their own.

HOW STARS ARE MADE.

A rather distressing case is about to wend its weary way through the courts of New York, for Louis S. Berg is trying to recover from Clementino de Macchi some \$7,200 invested in the musical education of Marie Frances Berg. Not to be outdone, Signor de Macchi has entered a counter claim for \$5,000.

The whole affair results from Miss Berg's ambition to shine from the operatic stage. Signor de Macchi, originally from Italy but now residing in apartments in the Metropolitan Opera House building, was convinced that Miss Berg might realize her ambition if the ambition were properly financed by her father and otherwise entrusted to the Signor. Mr. Berg, who is president of the New Orleans, Mobile and Chicago Railroad, consented to the expenditure of \$3,000 to procure five performances in Turin and five in Rome, so the prima donna sailed away from New York on May 10 with hope flying from the mast.

Signor de Macchi had chosen Gounod's *Romeo et Juliette* for the debut, and set May 25 for the premiere, although there seemed to be numerous doubts shadowing his mind about the outcome. Miss Berg however, passed the critical examination of the music publisher, and went into rehearsal. The final rehearsal was so exhausting and Miss Berg developed such a hoarseness that a physician ordered her to rest. Signor de Macchi refused to postpone the performance more than two days, so Miss Berg went ahead. There were two performances, netting \$240 and \$80 respectively. Although the struggling singer accommodated her impresario to the amount of two thousand francs more, further arrangements appear to have collapsed.

Now, the courts are to be allowed to decide who owes whom, and if so how much. The question may puzzle expert statisticians.

AT THE PLAYHOUSES.

PALISADES PARK.—The Aborn Comic Opera company are reviving *Erminie* at Palisades Park this week. *Erminie* is by Harry Paulton, with music by Edward Jakobowski. Blanche Morrison appears in the title part, John R. Phillips as Eugene, Phil Branson as the Chevalier, Sol Solomon as Simon, Hattie Arnold as the Princess, Zoe Fulton as Clerise, and Edith Bradford as Javotte. Of the important newcomers, Edwin A. Clark, who has been appearing in leading baritone roles at the New York Hippodrome, is seen in the foremost male role of *Ravennes*, and Fred Frear as *Cadeaux*. Arthur Cunningham, who was seen in the all star revival of *Erminie* at the New York Casino, will have his former role of the Marquis. Matinees are played Wednesday, Saturday, and Sunday.

NEW AMSTERDAM.—The Pink Lady promises to run far into next season at the New Amsterdam, which has acquired a reputation for long runs. Alice Dovey has returned to the cast.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford is the only straight dramatic attraction now in town. The members of the company are taking turns in securing a short vacation, for the farce is destined for the entire Summer on Broadway.

JARDIN DE PARIS.—The Follies of 1911, the most gorgeous edition of Ziegfeld's unique annual contribution to Broadway's entertainment, is meeting with all the success which could be desired. The New York roof is one of the most popular places in New York.

GLOBE.—Valeska Suratt and The Red Rose are in their sixth successful week at the Globe.

PERSONAL



MCINTYRE.—Leila McIntyre, familiarly known as the Quaker Girl, will soon make her Broadway debut as a star, for she and John Hyams are scheduled to open their second season in *The Girl of My Dreams* on Aug. 7 at the Criterion. Miss McIntyre and Mr. Hyams have been popular in vaudeville, but last season they entered the musical comedy field in *The Girl of My Dreams*.

CRAWFORD.—Clifton Crawford, long of *Three Twins* fame, has been annexed to the Henry B. Harris forces for *The Quaker Girl*. It is a curious circumstance that Joseph Coyne, who is playing the leading male role in the English production, is an American actor, and Mr. Crawford, who will play the same role in the American production, is an English player. Mr. Crawford, however, is now identified with the American stage.

GOODALL.—In spite of several good offers for other productions, Elizabeth Goodall will stay with the Follies Bergere. Miss Goodall hails from Cincinnati, where she was known as an unusually clever amateur. She made her professional debut about ten years ago in a very small part with Mrs. Flske's production of *Becky Sharp*. Then followed engagements in stock, in straight dramatic work, and in musical comedy, including *Iris* with Virginia Harned, a year and a half with the Bush Temple Stock company in Chicago, *The Lady from Lane's*, and *The Time, the Place and the Girl*. Miss Goodall is the *Statue of Liberty* in the prologue and Mrs. Lyon Hunter in *Gaby*, the burlesque revue.

BERNSTEIN.—Henri Bernstein, the French playwright, whose play, *Après Moi*, was forced off the stage of the Comédie Française last February by the royalists known as *Camelots du Roi*, has satisfied his sense of honor by fighting a duel with Gustave Tery, a royalist journalist. The signal event occurred in the Parc des Princes on July 10. Neither adversary was even scratched, proving, for one thing, that Monsieur Bernstein, who has registered several hits as a dramatist, is not so successful as a marksman.

LORRAINE.—Lillian Lorraine is out of the cast of *The Follies of 1911* for two weeks. She has gone for a rest to the Canadian woods. Miss Lorraine has played continuously for two years, singing the prima donna role of *The Follies of 1910*, which made an extended Western trip, and immediately on their return to New York being cast for the same position with the latest Follies.

RUSSELL.—Marie Booth Russell, in private life Mrs. Robert B. Mantell, entertained the children of the juvenile production of *Pinafore* on Tuesday at the Mantell estate in Atlantic Highlands. The youngsters had the entire place at their disposal and were not reluctant to make themselves at home. Miss Russell's kindness was fully appreciated by the youthful Thespians.

NAZIMOVA.—Alla Nazimova is combining work with her vacation, or rather she is enjoying a profitable vacation, for Madame Nazimova is always busy. Next season she is to appear under the management of Charles Frohman in a new play from the French. She is now at Mt. Clemens, Mich., studying her role, incidentally taking the baths.

THE HOLIDAY MAKERS

Where Members of the Profession Spend Inter-season Leisure

George Alison, having concluded his Summer engagement in Indianapolis, where he became very popular, will rest at York, Me., until Mrs. Alison and he are called to the Crescent, Brooklyn, for rehearsals. This will be their third season there.

Marcia Mainell, who has just finished a successful ten weeks' season of stock in Worcester, Mass., is spending her vacation in Rockland, Me.

Claire Grenville has finished her two months' tour of the tropics, including Cuba, Hayti, Panama, Central America, and Mexico, and is now traveling through California and the Yosemite Valley.

Bert Walter, after seventy-five weeks as comedian with the Lee Baker Stock in Minneapolis, will rest at his home in Logansport, Ind., before coming to New York.

Percy Plunkett writes from Santa Catalina Island, Cal.: "Paul Dulzell, George Pierce and myself, of The Little Stranger company; Frank Walters and Alfred Crooker, of The Three Rubes, and Mrs. Crooker are now at the Island Villa, and it is certainly one of the finest spots on this coast. We shall be here for a month at least. Of course we have been fishing. Hal

suffering with the heat. We have to pull heavy covers over us at night. We open our season in St. Paul, Minn., Aug. 13. I hate the idea of leaving here."

After returning from abroad Christie MacDonald will spend a fortnight at her Summer home on Alexandria Bay in the St. Lawrence before returning to New York to resume her run in The Spring Maid at the Liberty Theatre.

Frank E. Morse has been engaged by Stair and Haylin to go in advance of Cathrine Countess in The White Sister, the season to open early in September. In the meantime Mr. Morse will continue to fish the great lakes in New Hampshire until he returns to New York to make preparations for the company's opening.

Fritzi Scheff is automobiling through New England. Her destination is Mount Washington, Bretton Woods, N. H., where she arrived last week.

Elizabeth Brice is visiting at her home in Toledo, O. Marie Pavey is returning to New York after spending the Summer at Christmas Cove, Me., with Mrs. John C. Bridgman. This is Miss Pavey's first vacation in five years. As yet she has made no definite plans for the Winter season.

Wedgwood Nowell, who last season was leading man with Henrietta Crossman, underwent a minor operation at Miss Allston's Private Sanitarium on June 22, and is at present convalescing at his home in Phila-

AMUSEMENTS IN THE ORIENT.

Bert Flatt writes to THE MIRROR from Rangoon, Burmah, in the course of an Oriental tour with his own company in a musical entertainment called In Bohemia. In addition to himself he presents Ruby Stewart, singing and dancing comedienne; George Leslie, "sweet singer of sentimental songs"; Thomas Morgan, "popular parody purveyor"; Baby Cecil, "the cleverest child artist ever seen in the East"; Madge Merton, "the charming serio," and B. P. Harris, piano forte soloist.

Mr. Flatt incloses a quaint native programme printed in strange English, advertising Dholis Dhrmatic company, of the Jamkhandi Province. The programme reads:

"The said Company will give its daily night's performance with its timely arranged sceneries in the tent pitched. Therefore we request the public to pay their favourable visit for the encouragement of the company.

"The new fashioned screens and double sceneries will be shown. Every man is only to see the play for $\frac{1}{2}$ or $\frac{3}{4}$ of an hour and closes.

"Visitors can themselves be understood from these about the very skillful plays and the inquiries of the good and evil. This Company has travelled all over



White, N. Y.

Henry Watson, Jr.

Wm. J. Kelly

Walter Percival

Clara Palmer

Ann Meredith

Vera Maxwell

SCENE FROM GEORGE V. HOBART'S "EVERYWIFE" AT THE NEW YORK THEATRE

Forde, the English comedian, left here a day or so ago after winning a Tuna Club button. It cost him all of fifty dollars to land that button, but he left here for Winnipeg in a happy frame of mind and as proud as a peacock over his little bronze button—a thirty-pound albacore winning it. I landed a twelve-pounder, but no button for me. Charles Young and Arthur Alston, please laugh. Three tunas were caught the other day. A frail little woman landed one that weighed 126 pounds. Two large sea bass were also caught, one weighing 225 pounds, the other 200 pounds—both by the same man. Paul Dulzell and I went mountain climbing the other day. We had a strenuous time of it. After we had trailed what we thought was a human footpath for a mile we found we had been on the track of a wild goat, and in order to continue on that path we would be obliged to jump through space about ten feet. As neither of us was equal to the occasion there was nothing else to do but to retrace our steps. That was not so easy, as the hill was very steep, so we decided to roll down, and how we did roll! We went through cactus to beat the band. We couldn't stop when we reached the bottom. It took us an hour to pick the stickers out of our faces. We looked like a couple of porcupines. We have a little baseball squad, and yesterday we won a game against the Times Club—score 9 to 6. Mrs. Crooker knocked out a home run—the ball rolled in a rabbit hole and couldn't be found. Master Gabriel and his dog Tige are expected here next week. The weather here is ideal. I pity the poor actor who is

delphia. Mr. and Mrs. Nowell (Claire Colwell) will soon visit Atlantic City for their annual outing at that resort.

William Stuart closed a vaudeville tour at Kansas City on July 22 and is enjoying a brief vacation at Atlantic City.

Wilbur Higby who just closed a stock season of fifty weeks in Grand Rapids and Muskegon, Mich., is resting with his family at their cottage at Whitefish Lake, near Grand Rapids, Mich.

L. A. Wagenhals, of the firm of Wagenhals and Kemper, has returned from his motoring and camping trip.

Frank S. Colburn, the song writer and globe trotter, began a four years' world tour on Saturday. He started from City Hall at three o'clock. He expects to reach Los Angeles by May 4, 1912. He will embark for Honolulu in November and then continue on his way around the world, returning with material for a lecture tour.

RICHARD BARRY SUES THE PLAYERS.

Richard Barry, who was expelled from The Players' Club last May on account of aspersions cast on the profession in a magazine article, has applied to the Supreme Court for a mandamus directing the Board of Governors to reinstate him. Henry W. Bridges is Mr. Barry's counsel and Joseph F. Daly appears for the club. Justice Giegerich has reserved decision.

India (via) Bombay, Poona, Satara, Belgaum, Kholapur, Dharwar, Hubli, & Solapur &c, &c, &c, and other provinces.

"1st Scene:—Soothradhara, Nates, and Gajaanana Saraswathi.

"2nd Scene:—While Shiva Parvathi, Parameswara, Shiva Ganha, Moorthi Ganha, Siddha Ganha, Saddhya Ganha, and others assembled Naradha Muneeswara comes from Heaven acting musically with his tune.

"3rd Scene:—In the assembly of Bramha, Vishnu, Maheswara, the king Yama Dharma will take his seat on the throne enquiring the cases regarding sin &c; and the same will be decided and punished according to their deeds.

"3rd Scene closes; and well worth seeing history of Thukkaram and the way that leads to Heaven will also be shown.

"Separate place is arranged for females. The drama will be commenced exactly at 6 P. M. 2nd and 3rd classes should undergo to the arrangement made by the company. Changing the classes by visitors from one another will be charged as before.

"Smoking in the tent is strictly prohibited and those who keep a row or other will be driven out. The tickets can be had in the tent and issued only to the number of souls the tent suffices. Dhadhamiah Sahib, Ankakote Province, Stage Manager; Lalamah Sahib, Jamkhandi, Company Manager."

HENRY W. SAVAGE RETURNS.

This Manager Announces His Plans, Which Include Many New Plays

Henry W. Savage returned from his semi-annual European trip on Tuesday, July 18, on the *Kronprinzessin Cecilie*. In London and Rome he attended the premieres of Puccini's *The Girl of the Golden West*, which he will produce in this country in English. For the role of Johnson he has secured Icelio Callegas, who was the principal tenor last season in Genoa and had the leading tenor roles in Berlin and at La Scala in Milan. He was born on the island of Corfu of British parentage, and speaks English perfectly. He also engaged Harry Lion as an alternate for the role of Johnson. Mr. Lion is a Swedish tenor from the Royal Opera in Stockholm. He comes from one of the famous Swedish musical families, and incidentally his uncle is the Norwegian Consul in New York. Leon de Souza is another tenor whom Mr. Savage signed. He is a grandson of the great La Blache. William Beck, at present singing at the Paris Opera, will have the role of the Sheriff. Beck is a baritone, a Hungarian by birth. He was formerly with the Covent Garden company in London, and has sung in this country in a varied repertoire in the Hammerstein and Andrews Dippell companies. In Cologne Irma Dalozay, a dramatic soprano, was engaged to alternate the role of Minnie with Ellen Blanche Showalter and Madame Luisa Villani, who was engaged on this side. Another important grand opera engagement is Madame Lina Fughia for the character part of Wioletta, the Italian woman. From a musical standpoint, probably the most important of his contracts is the engagement of Maestro Giorgio Polacco as the first conductor. He was the personal choice of Puccini himself. Signor Polacco has had long experience at Genoa, Naples, and Buenos Ayres, and during two seasons was with Tivoli. An orchestra of fifty-two pieces will be employed. The tour is scheduled to begin about Nov. 1 and will embrace the principal cities from coast to coast and from the Gulf of Mexico to Canada.

In addition to the Puccini opera the most important of Mr. Savage's musical attractions next season is *Little Boy Blue*, which will receive an early production. It is a musical comedy adapted from the German of Rudolph Schaner and Karl Lindau, with music by Henry Bernay. It was produced in Berlin and Vienna under the title of *Lord Piccolo*. The American adaptation is by A. E. Thomas and Edward Paulson. The scenes are laid in the Hal Tabarin and in a baronial hall on the Scottish moors. The piece will be given its Broadway premiere in October.

Mr. Savage has arranged for an early production of a fantastical musical comedy entitled *Somewhere Else*, by Avery Hopwood. Mr. Hopwood is now in Europe and will return within the next fortnight to collaborate with Gustav Luders, composer of *The Prince of Pilsen*, who is already engaged working on the score for the Hopwood piece.

Others of Mr. Savage's early productions will be *The Grape Girl*, a romantic musical comedy of the French champagne country, with libretto and lyrics by James Clarence Harvey and score by Gustav Luders, and *The Prince's Child*, a new opera by Franz Lehar and his collaborators in *The Merry Widow*. This piece has a record of 300 nights in Vienna.

In addition to these musical attractions, Mr. Savage brought with him the manuscript of *Baron Good-for-Nothing*, a comedy success from Berlin, by Heinrich Schrottenbach; *The Lieutenant's Ward*, another Berlin comedy hit, by Leo Walther Stein, and *The Summer's Folly*, a German comedy on the lines of *Old Heidelberg*, during the past season one of the successes in Berlin. Another Berlin success to which Mr. Savage has secured the rights is called *Weeping Josephine*, from the German of Julius Engle. The heroine is a sort of Cinderella, who sees some association in even cheerful things to bring back sad memories of the past.

Another early production will be *Le Million*, a new light comedy, a Parisian success. In some respects it follows the lines of *Baron's A Scrap of Paper*. The American adaptation has been made by Leo Ditrichstein. The piece is a farce pure and simple. Walter Browne's allegorical morality, *Everywoman*, will occupy a very important place in the roster of Mr. Savage's next season attractions. The play will be revived at the Lyric Theatre the latter part of August, with the original company. A Western company has also been engaged which will include in the cast Frederick Warde, Marie Wainwright, and Jane Oaker. It is Mr. Savage's plan to send the New York company to Boston following the termination of its preliminary Fall season at the Lyric Theatre, and the Western company is scheduled to open in Chicago about the middle of October.

The Great Name, a comedy of sentiment by James Clarence Harvey from the German of Victor Leon and Leo Feld, authors of *The Merry Widow*, already seen at the Cort Theatre, Chicago, last season, with Henry Kolker as the star, will be given its Broadway premiere in October. This will be Mr. Kolker's first bow to New York audiences as a star. In *The Great Name* Mr. Kolker will be supported by a cast of players including Russ Whyal, Lizzie Hudson Collier, and Ruth Chatterton.

The Rupert Hughes farce, *Excuse Me*, with a record of all last season at the Gaiety Theatre, will be represented in Mr. Savage's next season's attractions with three companies. *Excuse Me* will also be presented in Paris and Berlin during the coming season. Mr. Savage and Rupert Hughes have contracted with Alexander

Bisson, author of *Madame X*, to render the farce into the French and German languages, to be ready for production by holiday time. Mr. Hughes is also engaged on a new farce for Mr. Savage and expects to deliver to him the completed manuscript by Nov. 1.

The Divorce Fund, a new satirical comedy by A. E. Thomas, treating of present-day social conditions, is also scheduled for an early production.

One company playing *Madame X* will go out the coming season. The organization has been especially selected from the three companies that toured the country last year. Adeline Danlap will again play the role of Jacqueline.

As a starring vehicle for Dorothy Donnelly Mr. Savage has under consideration two plays by American authors. Miss Donnelly, who is now in Paris, will return to America in August, when negotiations will probably be closed.

The Merry Widow will rest for a year, after which it will in all probability be given a special revival. *The Prince of Pilsen* will also have a season's layoff, but will have another tour as a companion to *The Merry Widow* a year hence.

During his stay in Berlin he arranged for the German adaptation of *The Sho-Gun* and *Woodland*, which it is expected will be ready for European presentation about Christmas time, when Mr. Savage will go abroad to superintend their productions.

CITIES VERSUS THEATRES

In Lima, Ohio, on July 12, Judge William P. Henderson, in the Common Pleas Court, handed down a decision that moving picture theatres are to be regulated solely by municipalities. The case was that of the State against Hal B. Clark. Moving picture shows have been prohibited on Sunday in Lima, and recently Clark threw open his place of business and was arrested. The decision of the Common Pleas Court removing the ban is the first in the State.

In Hot Springs, Ark., the theatre managers and the city authorities have clashed over the cost of theatre licenses. Chancellor Henderson denied the application for a writ of habeas corpus filed by the Theatre Managers' Association. The managers have refused to pay any part of the annual license of \$200, which they claim is exorbitant, especially since they are not allowed to keep open on Sunday. Mayor Waters has ordered the arrest of the managers. The managers are willing to pay \$100 per year, but not \$200.

On July 10 a drastic billboard ordinance was introduced into a special committee of the St. Paul, Minn., City Council by Corporation Attorney J. P. Kyle. On July 14 the ordinance was so amended that its provisions are scarcely different from the old ordinance.

LIEBLER AND COMPANY, THEATRE OWNERS.

Theodore A. Liebler, senior partner of Liebler and Company, has returned from Boston, where he has been inspecting the new Plymouth Theatre, rapidly nearing completion on Elliot Street in that city. This new theatre and the Century in New York will be the first playhouses under Liebler and Company's control, though that firm has been a prominent producer of plays for fifteen years. The Plymouth marks a revolution in theatre construction, as it is built along the lines of a huge megaphone. It will be one of the handsomest theatres in the country, and will house Liebler and Company attractions exclusively. Among the first year's programmes will be *Viola Allen* in a new play, *Pomander Walk*. *The Deep Purple*, and H. B. Warner in *Alias Jimmy Valentine*.

W. W. SAUNDERS WRITES.

W. W. Saunders, business-manager for "The Great Raymond," writes from Palma, Mallorca. "Also Mallorca, near to Minorca, but thousands of miles from Little Old New York," the same being in Spain:

Diana Minson: I am somewhat "strayed," but neither "lost" nor "stolen," as you may have conjectured from my long silence. Since my last I scoured some weeks in Paris, and then went on to Madrid, where I witnessed Mr. Raymond's triumph. I then returned to Paris for a week (just in time to hear Rubell), then back to London for another cargo of illusions and off for Barcelona. After a week there with the company I came on here "ahead" two days ago. I could not stand the monotony of things in Barcelona—that "S. R. O." sign, you know—and so I came on here to escape the "hurry-hurry" for a few days, and incidentally—to get everything in readiness for the arrival of the company.

We play here, in the beautiful Teatro Lirico, July 8-11. The trip from Barcelona—a distance of only 132 miles on the famous beautiful Mediterranean—is a delight. During the greater part of the day it is not enough here to melt the heart of even John D. Rockefeller, and everybody enjoys a "lazy period." There's no time to be a hot time in this old town most all the time. The day begins with the serving of coffee and milk in the room, any time between 8 and 10. The popular breakfast hour is 1 o'clock, and dinner is served at 2. The curtain, for the evening performance, rises at 8.15 or 9.30, and the hour for matinee is 4.30.

The chief products of this island are fruits, nuts and bull-fights. The fruits and nuts are the finest in the world, and I presume the bull-fights are as good as any. I am consuming the former in shameful quantities, and two days ago watched and admired the latter, so I feel that I am getting my share of the good things of this favored island. Oranges, lemons, apricots and pears—yes, and the largest and finest cherries I ever saw or tasted—are brought direct from the trees to our table. The crop of almonds brings about 15,000,000 pounds, or nearly \$5,000,000 annually to the growers on the island. Day before yesterday being a "fast-day" business was suspended. The inhabitants went to church in the morning and to the bull-fight in the afternoon. The cathedrals here are not "naked," and it is an interesting sight—the procession of churchgoers each with a camp stool. The Colinas, where the bull-fights occur, is furnished with seats for many thousands—and they were there.

The Spanish bull-fight is a disgusting spectacle—a horrible exhibition of cold-blooded, senseless cruelty—and is to my mind a blot on the escutcheon of Spain.

This feature of the temperament of the Spanish people is at variance with the spirit of forgiveness and friendliness for Americans, as shown in the kindly treatment of Mr. Raymond throughout Spain. He was advised by friends to stay away from Spain, because of the bitter feeling against Americans.

He has been visited, dined and toasted, and has played to enormous business all over the country. The fact that he speaks Spanish like a native has, no doubt, been greatly in his favor, but he is proud of the fact that he is an American and never misses an opportunity to emphasize the fact.

All American professionals playing here should call at once on arrival upon the United States Consular Agent, Juan Morey y Cabanellas, one of Nature's noblemen, who will do much to make smooth the "rough places."

THE CONTRABANDISTA.

"I notice in *The Minion* of June 28 that a correspondent inquires as to the author of the libretto of one of Arthur Sullivan's early comic operas, *The Contrabandista*," writes J. H. Kiley. "The words were not by W. S. Gilbert, but by F. C. Burnand (now Sir Francis Burnand)." The principal comedy part was that of an amateur photographer, who had an admirable patter song, "From Rock to Rock, with a Bump and a Shock." The scene was laid somewhere up in the Spanish mountains. I am under the impression that it was played in New York about twenty years ago, with Francis Wilson in the principal comedy part. This answers the question propounded by a curious reader of *The Minion*.

THE CONVENTION SEASON.

The national convention of the Theatrical Mechanical Association, in session in Wheeling, W. Va., for three days, closed July 14. Spokane, Wash., was chosen as the location of the annual convention in 1912. The following officers were elected: Grand President, James J. Quigley, Memphis, Tenn.; First Grand Vice-President, W. T. Horne, Oakland, Cal.; Second Grand Vice-President, Arthur Dearmond, Knoxville, Tenn.; Third Grand Vice-President, Charles Sprague, Philadelphia; Fourth Grand Vice-President, Daniel Kieley, Providence, R. I.; Fifth Grand Vice-President, Frank Ferguson, Boston; Grand Secretary and Treasurer, Robert C. Newman, Toronto, Canada; Grand Trustees—Joseph Hixon, Piqua, Ohio; F. L. Larson, Chicago; Edward Tunstall, Minneapolis, and Larry Geer, Louisville, Grand Marshal, Patrick Sweeney, St. Paul, Minn.; Grand Tiler, George Pratt, East Liverpool, Ohio; Finance Committee—Robert Tomlinson, Muncie, Ind.; Benjamin Williams, San Francisco; Joseph McGolpin, Toronto, Canada; H. Metcalf, Spokane, Wash., and C. C. Chandler, Cumberland, Md.; Laws, Appeals and Grievances Committee—Andrew Nerschell, Buffalo, N. Y.; Charles Schweitzer, Cincinnati, Ohio, and M. J. Cullen, Newark, N. J.

The International Alliance of Theatrical Stage Employees closed their week's convention at Niagara Falls on July 15. The following officers were elected: C. C. Shay, New York; President; James H. Scrives, Alabama; First Vice-President; G. Quinn, Minneapolis; Second Vice-President; O. Scheck, Cleveland; Third Vice-President; Charles O'Donnell, Toronto; Fourth Vice-President; M. Carney, Newark; Fifth Vice-President; D. Rock, Worcester; Sixth Vice-President; F. Leamaster, Denver; Seventh Vice-President; Charles Crickmore, Seattle; Eighth Vice-President, and J. M. O'Neill, Nashville, Ninth Vice-President. The next meeting will be held at Peoria, Ill. The Alliance decided to affiliate with the Dominion Trades Congress of Canada.

AMERICAN PRODUCTIONS IN AUSTRALIA.

J. C. Williamson, of Australia, on the eve of sailing on July 15, concluded arrangements with Klaw and Erlanger for an Australian production of *McLellan* and Caryl's *The Pink Lady*, now nearing its two hundredth performance at the New Amsterdam Theatre here. Under the arrangements with Mr. Williamson the production will be made in Melbourne some time after the English production, which takes place early in the new year. The Australian production of *Ben-Hur*, for which Mr. Williamson also arranged with Messrs. Klaw and Erlanger, will be made some time this Autumn. The deal was consummated through the office of Sanger and Jordan, from whom Mr. Williamson also secured the Australian rights to *Everywoman* and *Get-Rick-Quick* Wallingford. He has engaged Hilda Spong to play the part of *Everywoman* in Australia. Miss Spong is a native Australian and made her first appearance on any stage in Australia under J. C. Williamson's management. *Get-Rick-Quick* Wallingford will be the first of George M. Cohan's plays to be played in the Antipodes, and his other famous successes will doubtless follow.

LE MYSTERIEUX JIMMY.

The Parisian reviews of the French production of *Alias Jimmy Valentine* have been received in this country. The popular American piece was adapted by Yves Mirande and Henri Geroule and produced at the Theatre de la Renaissance under the title of *Le Mystereux Jimmy*. Many liberties have been taken with the original text, and it is noted that the name of Doyle, the detective, has been changed to Evans, as the original name was quite beyond the powers of a Frenchman's pronunciation. The general verdict of the press seems to be that the play has proved a success. The safe-opening scene in the last act scored a sensation. M. Chautard plays Jimmy, Mile. Huguette Dastry, Rose Lane, and M. Surville, the detective. The last-named follows his American model closely. Henry W. Savage saw the production in Paris and speaks enthusiastically of the French reception of this American-made success.

REAL GRECIAN DANCERS.

Ellie L. Victoros and her company of Greek girls, said to be from "the ancient Theatre of Dionysus and the world-famed Stadium at Athens," gave an evening of Greek interpretative dances at Carnegie Lyceum on July 16. The first part of the programme consisted of recitations in Greek of Greek poems by Mile. Victoros, an interpretative dance illustrating the story of Orpheus and Eurydice by Mile. Victoros and her three girl assistants, and a dance of the Erinyes or water nymphs of the Aegean Sea. The second part of the programme was made up of recitations, solo dances and a Bacchanalian dance. The music was adapted from Gluck.

COLLIER VERSUS ST. CLAIR OR BROWN.

Lizzie Hudson Collier secured an injunction from Justice Lehman on July 17, restraining Grace St. Clair from producing Frank Dupree's sketch, *The Undertow*. Miss Collier stated that she purchased the sketch from the author, who substantiated her claim. Miss St. Clair, in private life Sarah Brown, has been playing the sketch in the small-time vaudeville houses since April 24, and she claimed to have secured the right of production from Mr. Dupree.



BILL BIFFIN'S BABY "IN DUTCH"

With Cressy and Dayne in Holland

IRA DAVENPORT DEAD.



WILLIAM AND IRA DAVENPORT

Ira Erastus Davenport, the elder of the world famous Davenport Brothers, died at his home, Mayville, N. Y., July 8, 1911. He was born in Buffalo, N. Y., Sept. 17, 1839.

There are many to-day who will remember how "the Davenport Boys" fairly startled the world by their wonderful and original cabinet exhibitions. They entered upon their career at about the age of twelve and fourteen. Their European tour began in 1864, and they achieved their greatest triumphs abroad, having appeared before most of the crowned heads of Europe, under the direction of H. D. Palmer and Dion Boucicault.

On Oct. 8, 1865, a request from his Majesty, Emperor Napoleon, was received by the Davenport Brothers to appear at the Palace of St. Cloud. On their arrival they found a distinguished assemblage, among them the Emperor and Empress and the young Prince Imperial. The Empress upon one occasion, thinking the ropes upon their wrists were drawn too cruelly tight, ordered them to be slackened. After many expressions of their entire satisfaction the Imperial party withdrew at half-past two in the morning.

On Jan. 9, 1867, they appeared at St. Petersburg, Russia, in the Winter Palace, before the Czar and court. Among them was the Crown Prince, father of the present Czar, who by his request was tied and untied in the cabinet with the brothers. The unqualified approval of the Czar was their best passport to the nobility and aristocracy of Europe.

They had many unsuccessful imitators, and a number of fakers have traveled under the name of "the original Davenport Brothers."

Many claim their work was skillful manipulation and not spiritualistic manifestations. Nevertheless their names will live in connection with spiritualism as long as occultism is talked of or as long as cabinet effects are imitated. Even to-day there is a controversy going on in England among scientific men and writers, one of the champions of the Davenports being Sir Hiram Maxim, whose articles have recently appeared in the *Strand Magazine*.

Ira retired from public life after the death of his brother in 1877. He leaves a widow and three children, William, Ira, and Zelle.

INTERNATIONAL PRODUCING CORPORATION

Herman Feilner, the European musical and dramatic agent who has been representing Werba and Luescher abroad, arrived last week on the *Kronprinzessin Océde* with authority from a combination of European producers, authors and music publishers to enter into an agreement with Werba and Luescher, as producing managers, and T. B. Harms and Company and Francis, Day and Hunter as music publishers.

The object of the new combine will be the production of foreign operas and plays in America and the control and publication of the music. Papers for an international corporation will be drawn up within a few days and all details of the combination settled before Mr. Feilner returns to Paris.

Mr. Feilner and his foreign associates, including prominent publishing houses in Berlin and Vienna, already control twenty new operas and plays available for production in this country. The first work which Werba and Luescher will produce in conjunction with their new associates will be the new piece which recently met with so much success in Berlin, called *Polsische Wirtschaft*. This piece will introduce a trio of new authors to America. The book is by Kurt Kraatz and George Okonsowski, with music by Jean Gilbert, composer of *Keutische Suzanne* and other continental successes.

GEORGE TYLER DELAYS RETURN.

George C. Tyler, managing director for Liebler and Company, has postponed his return to this country in order to conclude negotiations for several European novelties he intends bringing to the United States next Fall. He will sail on the *Lusitania* July 29, arriving in New York about Aug. 4.

AUSTIN—PERRY.

Pauline Perry, the musical comedy prima donna, who had been engaged for Frana Lehar's operetta, *The Prince's Child*, for next season, was married at Castle Rock, Col., on July 23. Miss Perry will probably leave the stage.

ENGAGEMENTS

Grace Bryan has been engaged by W. S. Butterfield as leading woman for his stock company in Saginaw, Mich., opening Aug. 14. Miss Bryan is now at her home in Minneapolis, Minn.

Louis F. Gottschalk has been selected by A. H. Woods as musical director for Marguerita Sylva. Gottschalk will assist George Marion in putting on *Gypsy Love*, the new Frana Lehar comic opera, rehearsals of which will begin on Sept. 1.

Robert Brister and Gertrude Keith have been re-engaged to play their last season's part, *Lenora Watkins* and *Bruce Wilton*, respectively, with the coast company of The Rosary, under Howland and Clifford's management.

Miss Nobody from Stariand, with Olive Vail, begins its second season on Aug. 3, in Duluth, Minn. In the company will be Olive Vail, Bertie Beaumont, Lawrence Comer, Michael Corran, Harry B. Jones, Otto Koerner, and Joseph Niemeyer.

A. H. Woods has engaged Harry Fox and the Millership Sisters, the Eight Berlin Madcaps, the Six High Steppers, Belle Ashlyn, Maude Lambert, and Weston, Fields and Carole to help Eddie Foy exploit the new musical farce, *The Pet of the Petticoats*.

Marguerite St. John has been engaged by Liebler and company to play the part of Lady Beaconsfield to George Arliss's *Diarrail* at Wallack's next Fall. Miss St. John will be remembered as the character actress.

Maud Campbell, one of the principals with Little Nemo, has been engaged by Stair and Havlin for the leading female role in their production of *School Days*. Another engagement for School Days is Grace Childers for the part of Sassy Little.

George Le Guere, who has been playing the part of Horace in *The Man from Home* for several seasons, has been engaged for an important role in support of Gertrude Elliott in Joseph Medill Patterson's *Rebellion*.

Bobbie Barry will succeed Carter De Haven as Bertie Stewart in *The Girl in the Taxi* this season.

Lawrence C. Knapp, for the past two seasons juvenile with Charles Frohman's production of *Arctur Lupin*, and lately juvenile for the James Neill company in which Charlotte Walker and Robert Drouet were the leading players, in St. Paul, Minn., has been engaged as leading man for Mrs. Gene Hughes in a playlet entitled *Youth*, written by Edgar Allen Wolff. Mr. Knapp has been spending the past few weeks at his home in East Orange, N. J. His season will open in Atlantic City, N. J., on July 31.

Tom North will be in advance of the *Left-Bratton* production of *Let George Do It*. For three seasons Mr. North was in advance of *The Newly Weds* and *Their Baby* for the same firm.

Harris L. Forbes and John E. Gilbert will support Edgar Selwyn in *The Arab*, which opens at the Walnut Street Theatre, Philadelphia, on Sept. 4.

Arthur Klein and Olive Murray will appear in *The Quaker Girl* this season.

Grace Elliston is to be Robert Edeson's leading woman in *The Cave Man*. At present Miss Elliston is at Bar Harbor, Me.

Mabel Roebuck, Lionel Adams, James Wilson, Frank Hollins, Nina Herbert, Ada Sterling, Ethel Rogers, William F. Canfield, Thaddeus Gray, Frank Sylvester, Frank Melrose, Alfred Fisher, and Henry F. Koser will appear in Arthur Hammerstein's production of *The Moral Code*, which will be produced in Rochester, N. Y., on Aug. 21.

H. B. Harris has engaged Daphne Glenne for the *Quaker Girl*, which opens at the Majestic in October.

Pearl Lindelar, last year with *The Girl in the Taxi*, will continue with A. H. Woods, appearing in one of Mr. Woods's musical attractions.

Wagenhals and Kemper have engaged Grace Valentine for the part of Kit McNair in one of their Seven Days companies.

Theodore Roberts has been engaged for the company that will appear in Rupert Hughes' dramatization of Karl Harriman's novel, "Sadie," which John Cort will produce in New York in October.

Elsie Leslie will be George Arliss' leading woman in *Diarrail* when that play opens at Wallack's in September.

Emily Ann Wellman has been engaged by Werba and Luescher as leading woman for Louis Mann in *Elevating Her Husband*. The play will open in Baltimore.

Ida Lee Caston has renewed her contract with Cohan and Harris, and will continue to play the part of Gertrude Dempsey, the landlord's daughter, in *Get-Rich-Quick Wallingford*, for another year.

FRIAR FROLIC, EPISTLE, AND BASEBALL.

On July 15 the Friars issued an epistle which describes in vivid and elegant terms the vivid and elegant times which the Friars enjoyed in their recent tour with their public Frolic. The publication is further embellished with photographs and cartoons of prominent members in characteristic attitudes, and with samples of critical notices culled from journals that grow along the route of the Frolic. All of which is pleasant reading for a Summer afternoon.

On July 21 the Friar baseball team met an aggregation from the Metropolitan Opera House at the American League Park. Although the game resolved itself into a rather laughable affair, the victory was awarded to the Friars by a score of 16 to 8.

STOCK COMPANIES.

Orlando Daly, who has been so successful in a number of leading parts with the Hunter-Bradford Players at Parsons Theatre, Hartford, Conn., giving exceptionally fine performances of the title-role in *Haffies* and *Henry Miller's* part in *Her Husband's Wife*, has returned to New York.

Clara Turner produced *Thais* for the first time in stock at Villamont Park, Williamsport, Pa., during the week of July 10. The version of *Thais* from the novel of the same name by Anatole France was by Marie Durand. The play was beautifully mounted and costumed. The Williamsport Sun said of Miss Turner's work: "Miss Turner added another laurel to her already large wreath of success in the presentation of Marie Durand's version of the semi-religious drama of *Thais*. She was most excellent in the title-role, and her work and artistic endeavors to bring out the fine points of this pagan girl was far the best work she has ever done. Mr. Hammond, Mr. Barry and the other players shared with her the honors of the evening." The play was given for the week to filled houses. The week of July 24 Clyde Fitch's play, *The Blue Mouse*, will be given. Miss Turner's business this Summer is the largest in the history of the pavilion, and is due to the fact that she is presenting only first-class plays with one of the best selected companies of players that this park has ever had.

Charles H. Coe has leased the Alhambra Theatre, Stamford, Conn., for a term of two years, and will install a stock company in the house. Harry Dull, formerly with Marcus Loew, will manage the house, and Lewis J. Cody will be leading man. Alias Jimmy Valentine is to be the opening play.

Joe Robinson Haywood is filling a few week's engagement in stock work in Cleveland, Ohio.

Hattie Williams began a week's engagement of stock starring at the Suburban Theatre Garden, St. Louis, Mo., on Monday, July 23, her bill being *The Girl from Maxim's*, in which she was so successful several years ago.

The American Music Hall, Omaha, has been leased by O. D. Woodward, who will install a stock company in the house. The opening will take place early in September.

Adels Blood has left the stock company which bore her name in Louisville, Ky., and hereafter the company will be known as the Riverview Stock company. Louise Malloy has succeeded Miss Blood as leading woman. The first play, under the new regime, which was put into operation on July 16, was *A Bachelor's Romance*.

The George Paul Stock company has left the Lyric Theatre, Nashville, Tenn., and has gone to Owensboro, Ky. The Lyric will open for a stock season of musical comedy.

Eugene O'Brien, who was scheduled to open with the Hudson Theatre Stock company last week in Old Heidelberg, was prevented from keeping his engagement by illness. This week's bill at the Hudson Theatre is *The Chorus Lady*, but Mr. O'Brien is not in the cast. He will appear with the company during the week of July 31 in Alias Jimmy Valentine. Lynne Freeman took his place in Old Heidelberg.

Gwendolyn Piers opened a short stock season in Milwaukee at the Davidson Theatre at the close of the tour of *The Spendthrift*. Miss Piers played the ingenious with the Friend Players for forty-eight weeks, and is a great favorite in the town, as was shown by the ovation she received on her reappearance. Miss Piers will open in September in a Broadway production.

RECORD OF DEATHS.

Mrs. Olea Bull Vaughan, daughter of Ole Bull, the noted violinist, died in West Lebanon, Me., on July 18, from tuberculosis, at the age of forty-two years. Mrs. Vaughan at one time was well known as a Boston society amateur actress. Later she appeared on the professional stage in a comic opera called *Prince Pro Tem* and in the company of Julia Mariows. She married Henry Goodwin Vaughan in 1894, but secured a divorce from him later. Their only child died in infancy. Death came just before the contest instituted by Mrs. Vaughan for the breaking of her mother's will was settled. She alleged undue influence on the part of Hindu cult leaders, a religion or philosophy in which her mother was interested. The case was decided in her favor, and the bulk of the estate, estimated to be worth \$500,000, will probably be divided among her three adopted children.

Mrs. Annie E. Pixley, mother of the late Annie Pixley, Mrs. Henry McCracken, of Portland, Ore.; Mrs. Julian Potter-Lucy Starr, and Gus Pixley, died in New York on July 17, of infirmities of old age. Mrs. Pixley was born in Brooklyn, N. Y., about eighty-five years ago. She went to California in the early days, where she made her home for many years, returning to New York about thirty years ago. The funeral was held Thursday, July 20, and interment was in Calvary Cemetery.

Mrs. John H. Muller, better known as Margaret Holman, aged forty years, died at Roanoke, Va., on July 18. She was the wife of musical director John H. Muller, of the Willis Musical Comedy company. She has been connected during the past fifteen years with the Aborn Opera company, Anderson Opera company and Savage's productions. She was also in the cast of the revival of *Ermione* in New York. Besides her husband she is survived by a mother, two sisters and a brother.

Charles Jefferson, fifty-eight years old, formerly a strong man with Barnum and

Bailey's Circus, fell dead at Fourteenth Street and Third Avenue on July 12, from apoplexy brought on by the heat. Mr. Jefferson's fortune of \$30,000, which he possessed when he retired from the circus ring, was dissipated by unfortunate investments. His one brother, William, of Cambridge, N. H., took charge of the body.

Lewis P. Strong was killed in an automobile accident near Richland Centre, Wis., on July 20. Mr. Strong was twenty-six years old. He was married to Louise Alexander (Jeanne Louise Spaulding) in 1908, but was divorced from her in 1910. Mr. Strong was a prominent worker at the last Actors' Fund Fair.

Daniel Paine Griswold, a collector of old books and prints and an authority on ancient drama, died in Lenox, Mass., on July 11. Mr. Griswold was born in New York in 1865 and was graduated from Harvard in 1888. Mrs. Griswold, formerly Annie Hobe, survives him.

Ernest C. Von Linden, for many years superintendent of the Concordia Opera House, Baltimore, Md., died in that city on July 13 at the age of eighty-seven years. Mr. Von Linden was born in Prussia. He is survived by his widow and a son.

Casimir Hofmann, father of Josef Hofmann, the pianist, has just died in Berlin from heart disease. He was sixty years old. Mr. Hofmann until about four years ago accompanied his son on his tours. Casimir gave his son his first music lessons.

William P. Chambers, father of Robert W. Chambers, the novelist, died in Broadbin, N. Y., on July 18, at the age of eighty-four years. He leaves a widow and two children, Robert W. and Walter B. Chambers.

Josef Ritter, a member of the company at the Imperial Opera House, Vienna, since 1891, died in that city last week. He was compelled by ill health to give up active work several years ago.

Peter F. Diana, for several years treasurer of the Empire Theatre, Newark, N. J., died on July 12 from shot wounds inflicted by himself on July 10. Mr. Diana was forty years old.

Michael J. Lauer, a well-known theatrical costumer, of Baltimore, Md., died in that city on July 19 at the age of forty-seven years. Death was sudden and was due to heart failure.

ACTORS' CHURCH ALLIANCE NEWS.

The Brooklyn Chapter held a reception at headquarters in Nevins Street on Friday evening, July 21, Mr. Patrick, vice-president, in the chair. Ida I. Ackerman, secretary, presented an interesting report indicating the prosperous condition of the chapter and outlining some of the unique and original plans of the various committees for important Alliance work in the coming season. Mr. Patrick and others described the attractions of a proposed trolley ride to be given early in August under auspices of the chapter.

Charles T. Catlin brought the greetings of the New York Chapter, and spoke with enthusiasm and confidence of the many signs of promise that the coming year is to be one of great accomplishment and gratifying growth. Mr. Catlin spoke with especial earnestness of the importance of increasing the members of the chapters, and urged that the National Council at the present time is called to perform. Following closely upon this obligation, he placed the duty of a cordial, fraternal and unstinted support of the work of the Hoopes Committee, and commended that worthy Alliance undertaking to generous promotion by every one of the chapters. The address of Mr. Catlin closed with a grateful and pathetic tribute to the memory of Mrs. Esther Herrman, to whose long and faithful service to the Alliance he rejoiced as a co-worker to bear witness.

A pleasing programme made the evening pass enjoyably, in characteristic Brooklyn Chapter fashion, the participants being Mrs. Anna Preis, chairman; Mrs. H. B. Gore, pianist; Helen DuRand, recitations, and others. The guest of honor was Edith Burns, late of the Corne Payton company. The pretty vase, "door prize" of the evening, was drawn by card No. 19, held by Mr. Catlin. Refreshments and a social hour followed.

APHIE JAMES.

Aphie James in her new play, *Judy O'Hara*, by Mrs. Frances Hodgson Burnett and Frederic Arthur Stanley will open her coming tour at Charleston, S. C., on Sept. 11. The company is now being engaged, and rehearsals will begin Aug. 21.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

WHAT ORGANIZATION ACHIEVES

FINE WORK BY THE NATIONAL ASSOCIATION OF THEATRICAL PRODUCING MANAGERS.

Byers, Arch Pirate, in the Toils, and Other Pirates Punished—Many Concessions from Railroads—A Theatre Strike Settled—Other Things Accomplished.

The National Association of Theatrical Managers has issued a significant letter signed by William A. Brady, president, and Hollis K. Cooley, secretary.

The association has landed the play pirate-in-chief, Alex. Byers, under twenty separate counts of indictment by the United States Grand Jury of Chicago. Last week it was advised that Oliver Eckhardt had been indicted in South Dakota and has disappeared, the United States Marshal now being on the lookout for him. It has also, within the past six weeks, had four arrests made for play piracy, and in each case tried and secured a conviction. This gives some idea of what the association is doing in the line of protecting plays.

Among the important things accomplished with the railroads have been: securing a reduction of fares charged throughout the Southern territory from three to two cents a mile, saving hundreds of thousands of dollars in fares for traveling organizations; securing a reduction of the number of tickets required for baggage cars; securing the revocation (except in a single case still pending) of the demand that a complete release of all liability be executed before theatrical baggage would be received for transport; securing annulment of improper switching charges in sixteen important points in the United States; obtaining fairer regulations for private cars and securing the prohibition in the future of all sleeping car discrimination against theatrical companies or their members. In addition to this, more than one hundred claims against railroads for damage to scenery and properties, loss of performances, excessive fares, etc., have been satisfactorily adjusted. The only cases where the association has not secured adjustments to its entire satisfaction have been where the member has first unsuccessfully attempted to handle the matter for himself, and in doing so complicated the situation so that the association was badly handicapped.

The association has settled one threatened strike throughout the United States and Canada of theatrical employees, and adjusted numerous labor disputes and difficulties. It has handled more than one thousand complaints concerning breach of contract by employees, grafting, excess transfer charges and the like, practically all of which have been adjusted to the satisfaction of the complaining member.

Until this organization came into existence there was no real protection from the play pirate. The existing laws were inadequate, and those in effect were not enforced. This organization immediately began the suppression of piracy, and in the past three years has stopped seven hundred and eighty-eight pirates. Finding, however, that a more stringent law was necessary, it undertook and secured from Congress the passage of the existing copyright law, which went into effect July 1, 1909.

This association has succeeded in securing the indictment and conviction of play pirates. It obtained the indictment of the notorious Alex. Byers who, until this association went after him, invariably escaped arrest or punishment illustrates the point. It is no unusual thing to have a repertoire manager write this association to know if any member owned a specified play or plays. We have found that the object of this inquiry is to know whether or not it was safe to pirate the play. If the play belonged to a member it was not produced by the inquirer.

The general counsel of the association, Ligon Johnson, has had personal conferences with copyright officials and leading members of Parliament, both in Great Britain and Canada. He has secured the elimination of objectionable provisions in the copyright legislation in both countries, the introduction of amendments incorporating criminal clauses in both bills, and the adoption of provisions guaranteeing protection to dramatic proprietors.

Both the English and Canadian bills have gone to second reading, and should be enacted during the present summer. The governmental forces have introduced and declared in each instance for changes sought by this organization.

A number of unauthorized productions of members' plays by picture concerns have been reported. In each case where the play

was actually pirated the association has seized the films. Where the play was not presented, but only the title used, it has forced the discontinuance of the use of the title. It is prepared to indict where any film is shown after notice.

This association has been forced to participate this year in legislative fights in twenty-one different States.

There is an organized effort to bar from the stage all plays requiring children. There is also an organized and vigorous movement to require that each play be censored in each of the various States. One of the bills introduced provided that a separate license for each performance be required, which license was not to be issued until the play for which the license was asked had been duly censored.

The association has been uniformly successful in its fight against censors, and has secured excellent results in its fights against bills seeking to prohibit plays requiring children.

The annual meeting of the association will be held at the Astor Hotel, New York, on Tuesday, Aug. 15. At that meeting a number of important matters, including international agreement for the protection of plays; demand for wage increase and free sleepers by members of musical union; proposition of electrical workers and discussion of scale; plans looking toward the general betterment of theatrical conditions, for meeting the two organized fights now under way against theatrical interests, and outlining defense to attacks, legislative and otherwise in the theatrical business.

It is earnestly desired that every member be present, and every person interested in the welfare of the theatrical business should become a member of this organization, and be present at the meeting.

This is the time all producing managers must get together. With fights against them instituted in various legislatures; pirates at home and abroad to be pursued; international arrangements for the protection of plays to be made; exorbitant demands of certain labor organizations to be met, and other vital matters requiring concerted action to be considered, every producing manager should be a member of this association and be present at its annual meeting Aug. 15. Carrying out the motto, "All for one and one for all," where the interests of the producing manager of America is concerned, will mean the successful defense of any attack upon theatrical interests and the general betterment of conditions.

Gossip of the Town.

Charlotte Hunt, daughter of Jay Henry Hunt, the Boston theatrical man, was married to H. A. Grossner, a New York merchant, on July 19, at the Plaza Hotel, by the Rev. Dr. Grossmann. They will spend their honeymoon on the Thousand Islands.

Violet Evelyn Fisher was married to Frederic Gibbs, of London, England, on Sunday, July 16, by the Rev. Charles E. Bishop, at St. John's Episcopal Church, North Bay, Ontario. She is playing the leading part in Human Hearts.

Wagenhals and Kemper will send out three companies of Seven Days and one company in Paid in Full this season.

Rehearsals for Julian Eltinge's company in The Fascinating Widow will begin on Aug. 1. The opening will occur in Atlantic City on Aug. 28, coming to New York on Sept. 11.

The first chorus rehearsal of The Red Widow, the new musical play announced as Cohan and Harris's most elaborate production for next season, took place on the New Amsterdam Roof-Garden stage July 24. Raymond Hitchcock, who is to star in this piece, together with the principals engaged to support him, will begin rehearsals next week.

Harry A. Pearson, of the vaudeville team of Pearson and Garfield, was married to Leola Mulvina (Stern), a musical comedy player, on July 14.

One of the rewards of the success of his dramatic version of Thais is an invitation recently extended to Paul Winstach by La Societe des Auteurs Dramatiques de Paris by their representative, M. Brouillard, now in America, to become a member of this society.

Ada Dwyer, whose performance of 'Frisco Kate in The Deep Purple was one of the features of the performances of that play, will continue in that role until the completion of a new play for her use, now being written by two prominent dramatists.

Sheldon Lewis has not joined the New Theatre of Chicago, as was reported in the New York papers.

Rehearsals are in progress for the new 1912 edition of A Married Bachelor, the Schwartz and Lorch musical farce, which opens Aug. 19 at Beloit, Wis., for a forty weeks' road tour. The production is equipped with a company of thirty, headed

by Cecil Andrus. H. A. Sullivan has been engaged as principal comedian. Maurice Harris will be in the advance, and Schwartz and Lorch will personally manage the production. All musical numbers have been purchased and are published by the Harold Rossiter Music Company.

On motion of James Foster Milliken, on July 19, Justice Giegerich, of the Supreme Court of New York, signed the final decree of divorce between Ida M. Smith and Frank W. Smith.

Frank Dae and Margaret Neville were married at Cleveland, Ohio, on June 8.

Frans Lehar will be in New York this Fall to conduct the orchestra at the Globe during the first week of Marguerite Sylva in his new opera, Gypsy Love.

Herbert M. Harwood, formerly connected with the Register and Leader in Des Moines, Ia., has been appointed press agent for the Orpheum vaudeville theatre in that city.

Edward M. Hart has succeeded J. Gilbert Gordon as manager of Harmanus Bleecker Hall, Albany, N. Y.

Virginia Drew Trescott, on account of illness, returned early in July with her husband, Melbourne MacDowell, to their home, Virginia Cottage, in Queensboro Hill, Flushing, L. I. Miss Trescott is now able to be about. For four years Mr. and Mrs. MacDowell have been playing the vaudeville circuits with success, but they have had to cancel a long list of bookings to permit Miss Trescott to recuperate. The last engagement they fulfilled was as stock stars in Sardou's plays in St. Louis.

George Leon Moore will sing the leading tenor role in the Mizzi Hajos Spring Maid company. Thomas Conkey will have the same role with Christie MacDonald.

Edmund Pollock, an English actor, has been engaged for the role of Dallas Brown in Seven Days. Mr. Pollock, who will make his first appearance in this country in Seven Days, is a brother of Allan Pollock, the original Dallas Brown.

A. E. Anson is to be Ethel Barrymore's new leading man in A. E. W. Mason's new play, The Witness for the Defense, in which Miss Barrymore will appear at the Empire next season.

The Centerville Opera House, Centerville, Md., was sold at public auction on July 18. The purchasers were W. H. Gibson, Spencer Wright, A. Green, M. H. Bordley, and Charles A. Busted. The price paid was \$12,000.

Herbert C. Gregg, of Walla Walla, Wash., has purchased the interests of Calvin Heilig and John Cort in the Keylor Grand Theatre in that city. He has made a ten-year contract with Klav and Erlanger for bookings.

The Elks celebrated at Coney Island on July 17 by a procession, a reception, and all sorts of individual gaiety. At eleven o'clock lights were dimmed while they drank the customary toast to the absent brothers.

Bessie Lee, who had her right hand operated upon a month ago in a convalescent and will return to New York about Aug. 1. The operation was successfully performed by Dr. Charles O. Kepler, of Boston.

Louise Randolph, last season with Frances Starr in The Eastest Way, was married to Sanford Case McKnight in Valparaiso, Ind., recently.

Elliott Schenck has engaged the following vocalists to take part in the grand opera festival which he is making a feature of this week's "pop" concerta on the roof of the Century Theatre: Mrs. Clara Wiseman, soprano; Paul Archambault, baritone; Amy Ray, contralto, and Ros Eaton, soprano.

Monday the mechanical forces of Liebler and Company began the task of putting the stage of the Century Theatre into shape for the big spectacular productions, such as The Garden of Allah and The Lady of Dreams, that will be made there during the season. The huge revolving stage, on which two massive scenes can be set at once, will be put in order, and the intricate shot-hoists will be adjusted. The wonderful dimming machine, which cost \$75,000, and which makes possible a thousand infinitesimal gradations of light, will be thoroughly gone over and tested.

James Arthur Kinney, a member of the King Carlo's Wild West Show, at Coney Island, was married to Emily Freeman, of Pawnee, Okla., on Sunday evening, July 16. The ceremony was performed by Rev. J. P. W. Kitzmeyer, while all interested sat on horses.

Ormond E. Jenkins filed a petition in bankruptcy in the courts of Albany on July 15. His liabilities are \$15,316 and assets \$12,893. There were twenty-one unsecured creditors.

WASHINGTON.

Phenomenal Success of the Columbia Players—Other Events—A Theatrical Invention.

WASHINGTON, July 25.—The success of the Columbia Players at the Columbia Theatre was so pronounced during the past week with the presentation of Little Lord Fauntleroy that an extra matinee Friday was added. The success was extraordinarily big, almost tempted Manager Berger to accede to requests to extend the presentation of Mrs. Burnett's popular play for special matinees during the present week. An attractive presentation of the play was given, in the title-role of which little Helen Hayes Brown was a delight in the juvenile role, a poetical and fanciful picture of childhood perfectly idealized, in the intelligent, natural and graceful embodiment, a surprising product of the present day stage child. The little lady responded to repeated calls with consummate grace and skill. Frances Nelson was second in

The Original and Genuine Chartreuse

has always been and still is made by the Carthusian Monks (Pères Chartreux) who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as



Liqueur Pères Chartreux

—GREEN AND YELLOW—

At First-Class Wine Merchants, Grocers, Hotels, Cafés, Bâtiment & Co., 45 Broadway, New York, N.Y. Sole Agents for United States.

command for favors, that were many, in an emotional role of much feeling and strength, that went over the footlights and had the audience using their handkerchiefs. George W. Harrier, without discount, can add the Earl of Dorincourt to the list of his many special enthusiastic successes. The Columbia Players further strengthen their ironbound popularity with the current week's admirable interpretation of Charles H. Hoyt's famous satire on Washington political life, The Texas Steer, with a positive hit again scored by George W. Harrier in the role of Maverick Brander, the millionaire Texas ranchman, sent to Congress against his will. The players are again most advantageously placed in the various roles, with a resulting performance that receives the strongest of praise. One of the most perfect and enjoyable of casts presents A. H. Van Buren (who returns to the co. after a week's vacation) as Captain Fairleigh Bright, U. S. A.; John M. Kline as Major Yell, Everett Butterfield as Knott Innitt, Frederick Forrester as Colonel Brassy Gail, Theodore Hardy as Colonel Blow, Stanley James as Fishback, the Minister to Dahomey, an Ethiopian character impersonation of clever originality that scored a pronounced success; Arthur Ritchie as Othello, Joseph H. Hamilton as Mink, Nina Melville as Bosny, Carrie Thatcher as Mrs. Campbell, Jessie Glendinning as Dixie, and Emilie Melville as Mrs. Brander.

Edwin H. Curtis, the producer of plays for the Columbia Theatre management again deserves to be awarded praise and Stephen Golding the scenic artist contributes a scenic dress that is subject of pleasurable remark. Next week, When Knighthood Was in Flower. Facing the Music is in preparation.

The Casino Theatre here owned by the Mayer Amusement Co. has been leased for a term of three years to S. Galekio of Richmond, Va., who will assume control of the property on August 7. Mr. Galekio manages a chain of vaudeville theatres in Virginia, his principal houses being Richmond, Norfolk and Lynchburg. Vaudeville of the better class will be the weekly offering. For the past six weeks plans have been discussed for making the Casino the home of a permanent Winter stock house but few of the wiser heads in the corporation exploded that bubble.

Frances Nelson, whose work in the exacting position of leading lady of the Columbia Players fulfilled from the start, as unerringly strong, faithful and artistic, the season opened in Sweet Kitty Bellairs, followed by a most exacting weekly change of study, is rewarded this week by the management, in a week's retirement for a rest, returning to the company next week as Mary Tudor in Paul Kester's historical play, When Knighthood Was in Flower.

The Cosmo's has an attractive headliner in the current week's bill in The Hardlers, an English co. of six clever youngsters, four girls and two boys, in miniature musical comedy of song and dance. Other appearances are the Symphony Four, Black and Black, Bertram, and others.

Oliver Metzgerott, treasurer of the Columbia Theatre Co., Inc., left this city Saturday for a fortnight's yachting cruise off the New England coast.

Commencing next Sunday evening, Lyman H. Howe will inaugurate his yearly season of talking motion pictures at the Columbia Theatre for a Sunday night season, covering several weeks. Manager W. H. Hanley, of the National Theatre, and Mrs. Hanley, on the conclusion of their very enjoyable sojourn at Poland Springs, Me., of several weeks, will return to Washington for a brief visit to complete business arrangements upon the completion of which will again start on an extended automobile trip through Canada.

Sydney Julian Jacobson, a young Washingtonian, in the employ of the Plaza Theatre, has been granted a patent by the United States Patent Office on a projecting apparatus to be used in connection with the operation of moving picture machines and in spot light projection, as well as colored light effects, as much used on the stage. Mr. Jacobson's experience in the practical part of motion picture operation enables him to realize the need of the improvement he has made, which makes the projection of the pictures clearer and prevents the weakening of the eyes of the operator.

JOHN T. WARDE.

Horsford's Acid Phosphate Gives Good Digestion.

If your dinner distresses you, half a teaspoonful Horsford's Acid Phosphate in half a glass of water will give quick relief. Makes digestion natural and easy.

WHAT CHICAGO IS DOING

The Great City by the Lake in the Midsummer Doldrums, Theatrically Speaking, but It Has News to Offer Nevertheless—Colburn's Chat of Plays, Players, and Theatres.

(Special to The Mirror.)

CHICAGO, July 25.—Fay Templeton is coming to the Majestic. Manager Lyman Glover has announced her as one of his stars for October. The list of theatres open was increased one with the opening this week of the Alhambra, under the management of William Booth, manager of several West Side theatres, and Charles Marvin, of the Marlowe Stock Theatre. The first production is "Forty-five Minutes from Broadway."

Winona Winter, who is in the city for a few weeks following her work at the Majestic, will return next early in August for the rehearsals of "The Fascinating Widow" with Julian Eltinge. Miss Winter will appear briefly in a production at the Brighton Theatre, at Brighton, L. I. The manager, Desmet, of Dear Old Billy, at the Whitney, intimates last week as the audience were filling the theatre that the play might remain at the Whitney till snow flies. The cool weather has greatly increased the attendance and virtually all seats have been sold on several evenings. About 500 members of the Press Club bought tickets and went in a body one night last week to show their appreciation of a good production.

Violet Jeanette Kingston will play Virginia, the little rebel, in "The Littlest Rebel," with Dustin and William Farnum, at the Chicago Opera House.

Lola Rwell, David Duggan, Vera Allen, Barbara Walt, and Carver Williams have been singing scenes from grand operas successfully with the orchestra at Ravinia Park. This week the selections are from "Marta and Carmen."

Nat Willis is the billtopper at the Majestic this week, and McKay and Cantwell return in a new sketch. A fairy story, entitled "The Little Goddess," will be played by Hermine, Shone and Co.

The stock season at the College Theatre will begin Sept. 4 with "The Yankee Prince." Other selections for the season are "Heiress Bitchie," "Gloria Lady," "The Penalty," "Gentlemen from Mississippi," "Columbus," "The Nigger," "Dawn of a Tomorrow," "Sunday," "Via Wireless," "Alice-Sit-by-the-Fire," "Such a Little Queen," "The Dollar Mark," "The X-Files," "Man Who Won Broadway," "Wichita," "Dear, Sir," "Mrs. Wiggs," "Salvation Nell," "Jimmy Valentine," "Mid-Channel," "Thier," and "Third Degree."

After a few days intermission, following the departure of Lyman Howe for Baltimore, his annual engagement there, the presentation of motion pictures will be resumed at the Garrick.

J. C. Matthews, formerly general representative here of William Morris and now filling a similar position for the Pantages theatres, has gone East.

General Manager C. E. Bray, of the Western Vaudeville Association, has returned from California, where he attended the opening of some new theatres.

C. S. Sullivan, owner of a number of motion picture theatres in the copper country of Michigan and formerly manager of a Dora Thorne Co., says that the attendance of moving picture theatres shows no falling off. He believes they have come to stay in the copper country.

A big theatrical picnic is announced to take place Aug. 1 at Cedar Lake, Ind., near Chicago. Vaudeville and popular song contests are on the programme.

Lorin Howard on his way Eastward stopped at Niagara Falls, and after a joy ride on the steamer beneath the falls concluded it is a great production. He hopes Mr. Howard was not too severely impressed with the fact that the money separators make almost as much noise as the cataract.

Ethel Barrymore made a hasty transit of Chicago early one morning last week on her way to the Goldenrod. She was accompanied by George Drey, Mendham, Louise Drey, and William Frank, travelling manager for Miss Barrymore.

Elsie Edmond and Henry Conley are announced as the latest engagements for the Chicago Theatre Society's endowed theatre. Miss Edmond was in the cast which played "Gertrude Nelson" in "The Remittance Man" at the Princeton.

Colonel W. H. Thompson, manager of the Angelus Opera House, as the Globe Theatre is to be called the coming season, has engaged Diana Bonner, Anna Hoffman, Dorothy Vaughan, George Kunkel, and Malcolm Vela. William Glover will be musical director, and Albert Foster will manage the stage. Mr. Kunkel will sing the Hopper part in "Wanz." The season is to begin Sept. 2.

Ernest, the opera, is to be given at the White City as operas are given, piecemeal, in connection with the concerts of the band this week. Verdi wrote it sixty-seven years ago. Felix Novoski, the "Record-Herald" critic, says that the opera has been neglected, but has much beautiful music and is well worth a revival.

Braving midsummer doldrums: Get Rich-Quick Wallingford, at the Olympic; Nora Bayes and Jack Norworth, at the Chicago Opera House; "Forty-five Minutes from Broadway," at the Alhambra; "Dear Old Billy," Whitney Opera House; pictures at the Garrick and Studebaker; vaudeville, Majestic.

The big military tournament on the lake front, with 30,000 free seats and 20,000 more reserved, for the drills and stunts in the great stadium, begins this week. Regulars and national guards participate. A long row of banners is being built for the aeroplane meet.

Stella Mayhew, assisted by Billie Taylor, was in high favor at the Majestic last week. Her negro songs seemed to please best. Ray Royce gave his village characters again with as much success as before. William H. Macart and Ethelene Bradford were descended on as the chief laugh-makers of the bill and did their duty well. Mr. Macart's inebriate husband was unusually witty and humorous. Billy Walsh and Leah Starr were popular in Hockins Run.

The debut of the Studebaker as a summer home of moving pictures de luxe took place last week with large audiences. The crowd the opening night took the theatre, and Acting Manager George Ade Davis by storm. But unremitting work on his part and by General Manager Charles E. A. MacGeechey, of the International Amusement Co., which furnished the picture entertainment, prevented a hitch anywhere.

Judging from the hearty applause after each number on the long programme everything pleased. The coronation series was a brilliant achievement in motion photography, and its presentation—a revelation of the possibilities nowadays of transferring and reproducing such events across the seas. What illumination of history such a series will be for future generations and how interesting it would be to compare, if we could by moving pictures, the coronation of Queen Victoria with that of George V. The pet dog pictures, the views of the hydroplane, a fine glimpse of scenery in Sweden, an eye-opening series showing how far advanced the Argentine Republic is in raising blooded sheep, cattle and horses; the flower pictures and the Australian circus were all of unusual popular interest. The hydroplane pictures showed the lively interest of the public in the latest from the world of invention and science. Fifteen films were shown. While repetitions in the programme are not popular the management at the Studebaker might well risk offering the coronation series again as it could, can hardly be excelled. It gave clear views of the crowds, the procession, the royal carriage, the decorations, and other details. The progress of the newly-crowned King through London in an open carriage the day after coronation was shown in another excellent series of pictures.

Hilding Anderson, for several seasons musical director at the La Salle, and recently at the Princeton, leaving Chicago to become director for Lew Fields. Mr. Anderson is thoroughly skilled and exceptionally clever in music as a science as well as an art. His popularity has been growing, and this instance of New York having to fall back on Chicago for ability causes no surprise.

Buffalo Bill began his engagement here impressively. It was announced as his farewell, and for about twenty minutes the opening night while a small cyclone and rainstorm was whipping the tents and their poles about, the scene looked like a farewell performance. Several hundred people were buried when the wind, which had gathered on the tents, dropped them on the audience. Half a dozen persons were hurt by flying poles, and some went to a hospital. Next day the weather was all that could be desired, and the crowds came. The programme is fairly "wild" and somewhat Western, but much of the performance is like a circus. Of the bucking broncho there is hardly enough, but there is a great deal of fine riding. About one hundred horses and riders sweep up the big arena in several numbers. Mr. Cody did some graceful riding, and glass ball shooting from the saddle which won a great round of applause. There was a magnificent crowd Tuesday night, showing what Buffalo Bill can do in Chicago in midsummer when the theatres have to close.

The Lyman Howe travel picture programme, with the coronation series, was continued last week at the Garrick, and the theatre was completely filled twice daily nearly all the week.

Members of the co. to be organized by the Chicago Theatre Society for the season of literary plays at the Lyric, following the grand opera season at the Auditorium, have been announced. E. M. Holland heads the list and others are Herbert Keiley, Edna Shannon, Robertson, Charles Richmond, Edward Emery, Mary Shaw, Bertha Kallich, Ida Conquest, Olive Wyndham, Anna Titus, Elsie Edmond, and Henry Conley. The company will begin its tour Nov. 1 in St. Louis, going thence to Kansas City, Omaha and Denver for week each. The repertoire is to include Shakespeare's "Love's Labor Lost," Plinero's "The Thunderbolt," Glenda's "The Stranger," Galdo's "The Grandfather," and one play each by Mollere, Ibsen, J. M. Synge, and Augustus Thomas. Since the announcement Manager Delamater, who is to direct, who is to offer a new play, "The Lady from Oklahoma," at Powers' early in the Fall, has taken exception to including Mr. Keiley and Miss Shannon in the list. He says they are engaged for his "The Lady from Oklahoma."

The Grand Opera House will begin the new season with "Will Hodge in The Man from Home, Labor Day. The Affair at the Barracks will follow in October and in November Mrs. Pike will come to the theatre for a run.

Majorie Worth and not Janet MacNeil will be the prima donna of Louisiana Lou and play the title-role at the La Salle.

Matinee performances of "The Broken Rosary," a new play by Edward Peple, may be given at the Chicago Opera House in the course of the engagement of Dustin and William Farnum there in "The Littlest Rebel."

Henry Dixie recited a rhyme about the actor at the Majestic at the beginning of his comedietta, David Garrick. The literary effort was effectively written and with Mr. Dixie's smooth efficiency in delivering it the poem made a good impression. The Six Kirksmith Sisters, a graceful group of young women instrumentalists, were unusually popular, and Winona Winter gave her songs, imitations and ventriloquism effectively. Taylor Holmes was another popular entertainer on the bill.

It looks as if the new theatre adjacent to the Chicago office of The Mirror will be known to the world as the City Hall Square Theatre. The skyscraper in connection with which it is being built is called the City Hall Square Building. It is upward twenty stories now and more are to be built.

Rehearsals of Louisiana Lou at the La Salle begin to-day.

The Lighthouse Watch stopped. It ran eight days at the Cort. It may be reproduced and sent on tour.

With only five days' notice A Stubbhorn Cinderella was revived at Milwaukee last week at the Davidson. Hamilton Coleman, formerly stage-manager at the La Salle, assisted, and a chorus was sent up from this city.

Annie Buckley, Edna Hunter, and Almyra Sessions, of Little Miss Fix-It at the Chicago Opera House, have solved the problem of summering in Chicago by sharing a flat near the fine bathing beach of the Chicago Beach Hotel.

The summer home is called the Rippling, and the portable bath-house is named Zion, says O. J. Hall in the "Evening Journal."

When the \$15 orchestra chairs, almost large enough for two small people, were placed in the Blackstone Theatre it was thought that the limit

of expensive seats had been reached. But the Blackstone Theatre, of San Diego, which the Golden Gate millionaire is building, will have a cooler kind of seat than the one in Chicago to set them. The contract for the seats was given after a year of competition from bidders to the Chicago firm at \$27,000, and the orchestra chairs will cost about \$27 each. The millionaire firm captured the prize contract by building the richest contrivance of an opera chair they could think of and showing it to Mr. Spreckels. OTIS COLBURN.

THE BOSTON OUTLOOK.

The Dull Season in the Theatres Extended—Current Offerings and Announcements.

BOSTON, July 25.—There will be a continuation of the midsummer dull period in Boston for a week longer than the original intention. The announcement that the theatre which the Shubert would be the first house to reopen for the new season and that July 31 would be the date. It will still have the distinction of priority, but the date has been pushed back for a week, to Aug. 7. There is to be no change in the initial attraction—William A. Brady's co. in "Over Night."

Meantime the two stock organizations and the vaudeville houses have things all their own way, without a musical attraction in town.

John Craig's Players, at the Castle Square, again turn to one of William Collier's old-time successes, and this time it is "On the Quiet" that gets a revival, and a good one, too. Donald Meek is one of the most facile light comedians that Mr. Craig has had in his organization, and he gives an interpretation that might well compare with the original that Mr. Collier gave. Being in a light vein, the play is especially well given, for the summer personnel is best adapted to comedy or farce.

This is Rose Morrison's week at the Majestic, for her husband's revival of Mrs. Wiggs of the Cabbage Patch gives her the best chance that she has had in this city since at first came to the Castle Square in the original stock co. She plays Mrs. Wiggs and invests it with a fund of human nature and homely pathos. Eleanor Gordon played Lovey Mary, but a decidedly larger walk physically than the one in the story. Mabel Taliaferro was a big girl, but Miss Gordon is even larger. The play is a comedy surprise in William T. Hodges' old character, the bibulous Stubbins.

This is the last week of the Meistersingers and the minstrel show at Keith's, where the combination has proved especially passable. The union of the three best male quartettes in Boston, the outgrowth of their Masonic appearances, proved an excellent vaudeville venture, and in the minstrel they did greatly by their songs. The other features of the week are Menekel, Trovato, Cullison and Villa co., Neff and Starr, Duff and Walsh, and the Loises Sisters. At the Bowdoin Square the vaudeville list is made up of the Royal Roman Four, Ontbank and Blanchette, Coleman and Morton, Pete McCleod, the McVey Sisters, Anita, and Robert Brown.

Miller and Russell head the specialty bill at the Globe, and the others there are Strick and London, Mitchell and Grant, Al. Wilson, Jack O'Hanlon, and Jack O'Donnel.

Brindamour heads the bill at the Hub, which is a complete change from last week. He gives the milk can escape which Houdini found so mystifying.

In the programme at the Orpheum are Morris and Kramer, the Brannins, Ines Lawton, Edwin George, Dunlap and Burdell, Tom Noda, George Nagel, and the Florence Duo.

Medford Boulevard has another of the Matthew O'Neil musical comedies this week. On this occasion it is "The Girl with Andy Lewis." Kittie Collier, Edith Edwards, and Fred Wright among the principals.

Paragon Park is the first amusement place near Boston to introduce the cabaret style of entertainment. It is a new feature at Palm Garden, and they run late trains to Boston, as the boat does before it is all over.

Out at Norumbega Park The Village Choir heads the list in the open air theatre, with Bixley and Lerner, the Paul Asard Troupe, Melis and Melton, and the Varys.

Lexington Park has Colman and Miles, Bobby Mack, the Hebers, Dewitt and Stewart, and Gere and Delaney.

Sept. 1 has been fixed by the authorities at Harvard as the date upon which the manuscripts for the prize offered by John Craig, of the Castle Square, must be turned in. The usual success and long run of "The End of the Bridge" has spurred up the students of Harvard and Radcliffe to unusual efforts in this competition, but Florence Lincoln, having won the prize last year, is barred out from again trying for the prize.

Keith's is going to give Boston next week the old timers' variety bill that was brought together in New York a short time ago.

Lindsay Morrison announces nothing to follow Mrs. Wiggs of the Cabbage Patch with his stock co., evidently anticipating that it will prove another case of "The Chorus Lady" so far as popularity is concerned.

Al. Levering, resident manager of the Boston, has returned to America from a flying trip to London and Paris, but he will not come to this city before next month. The Boston will reopen about Labor Day.

Mrs. Na C. Goodwin, the mother of the comedian, was one of the first to deny the claims of the young man in New York, who thought that he was the son of the actor. She says that her son did have a boy by his second wife, but he died in infancy. Elsie Weathersby, the first wife of the actor, died in childhood.

George H. Nicolai, of Stair and Nicolai, dropped in at the Globe last week on his way down to Maine for his summer vacation.

The Orestes band concerts in the open air at the American Museum of Natural History have proved popular, as the weather is especially in their favor. Changes of programme have added to the variety.

Theodore A. Liebler, of Liebler and Co., was in town last week to see how the new theatre of Liebler and Co. on Eliot Street was getting along. A large force of workmen is kept busy and it will probably be ready in September. The Plymouth has been settled upon as the same. The house is said to have an auditorium like a megaphone, similar to that of the Majestic.

At the Back Bay Opera House the workmen are busy installing a cyclorama effect which will be used on the stage settings where distance of perspective is required. The effect has been used in many spectacular plays here in the past, but the Back Bay style is said to be different. By the way, what ever became of those innovations of stage settings and lighting that Joe Fuller was going to introduce? Nothing seems to have been heard from them since her Ballet of Light extinguished its glimmering. A Bachelor's Honeymoon is in rehearsal at the

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SMOKING REFRESHMENTS

ZIEGFELD REAL

FOLLIES of 1911

Benic McCoy, Harry Watson, Jr., Lillian Lorraine, Walter Farwell, Fannie Brice, Leon Errol, Ann Meredith, Chas. A. Mason, Dolly Sisters, Tom Dingle, Clara Palmer, Brown and Blyler. 75—Anna Held Girls—75 Also Bert Williams.

Castle Square as the next play. This will be its second presentation at that house.

George Thatcher, who is at Keith's as one of the men with the Meistersinger Minstrel, will soon begin his rehearsals with Dustin Farnum in "The Littlest Rebel."

JAY BENTON.

VAUDEVILLE.

The bills at the various variety houses are: Brighton Beach Music Hall.—Gus Edwards, the song-writer and composer, with his own musical production, Gus Edwards' Song Revue; Sophie Tucker in her popular songs, Louis Simon and Grace Gardner in their comedy sketch, "The New Coachman"; Will Boehm's Athletic Girls. Art Brown, singing cartoonist; Courtney Wilson in songs and dances; Carroll and Cooke, comedians; Cunningham and Marion, eccentric acrobats, and Professor Louis Reinhard and his "rhythmists," an orchestra of fifteen solo instrumentalists.

Artists.—Mile, Daisie in "L'Amour de L'Artiste," Elizabeth Brice, and Charles King, Edmond Hayes and company in Comedy vs. Tragedy, Mae Melville and Bob Hingine, Arthur Deacon, "Dick," the handwriting dog; Sue Smith, Mr. and Mrs. Hugh Bennett, the ventriloquist wonders; Hildebrand and De Lang, novelty acrobats.

Fifth Avenue.—Kathleen Clifford, Kallama, Henry Fink, Gilbert Lowe, Mabel Florence Players in the playlet, "The Worm Turned; Strength Brothers, Nevins and Gordon, Gus Edwards' High Fliers.

Hammerstein's.—Ruth St. Denis in "Sadha, the Hindu Temple Dances; Ben Welch, the Three Yocars, Harry Brown, Redini and Arthur, Banque Quartette, Six Musical Spillers, Four Komers Brothers, Sharp and Baker, the Leanders, Kashimo, Lillian Graham and Ethel Conrad.

THE SEAGOERS.

Dr. Anthony H. Harrigan and Mrs. Edward Harrigan, son and widow of the late actor, Edward Harrigan; Charles Dillingham, and J. C. Williamson, the Australian manager, departed on July 19 for Europe on the "Lusitania."

On the Cunarder which left London on July 22 were Mr. and Mrs. William A. Brady (Grace George), Ted Mark, Walter C. Kelly, Paul Armstrong, and Wilson Miner.

Donald Brian and William West arrived on the "Baltic," Saturday. Sydney Barraclough, a London musical comedy actor, also arrived on Saturday.

A. Baldwin Sloan and F. Raymond Goets, who have been spending a few weeks abroad, returned to New York last week.

THE REAL THING.

Henrietta Crossman opened her season in "The Real Thing," a comedy in three acts, by Catherine Chisholm Cushing, on Monday night, July 24, at the Apollo Theatre in Atlantic City. It will open the Maxine Elliott Theatre here on Thursday night, Aug. 10. The cast is: Richard Grayson, Frank Mills; Kate Grayson, Minnie Dupree; Jack, Macomber; Dorothy, Alleen Morrison; Olive Wycoff, Marion Kerby; Jess Lorraine, Miss Crossman; Tom Bradley, Albert Brown.

INFANT ASYLUM BENEFITS.

Henry B. Harris gave his annual benefit for the Hebrew Infant Asylum in the Arverne Theatre, Arverne, L. I., on Sunday evening, July 23. The programme included George M. Cohan, William Collier, Kathleen Clifford, Bert Williams, Dr. Wolf Hooper, Ina Chaire, Arthur Dunn, Marie Glaser, Laddie Cliff and others. The entertainment realized nearly \$10,000.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

LOS ANGELES.

Ovation for Thela Magrath and Margaret Illington—Business Conditions Most Favorable.

A clever production of A Woman's Way, produced at the Palace 10-15, with Thela Magrath, delightfully assuming the role of Marion Stanton. Her work shows infinite improvement since she was here last. In fact, it is finished, refined with a concise grasping of the various scenes demanded. She is prettier than ever, and displays some very attractive powers. Her welcome this week has been truly an ovation. Lewis Sims cast as her husband, Howard Stanton, again demonstrated his versatility. Everything he does is clean cut and well worth while. Robert Harrison cast as Oliver Whitney, William Terrence as Edward Morris, Mr. Appleton as General Livingston, and Richard Vivian as Edward Lynch make much of the various assigned parts. The role of Mrs. Blakemore fell in the competent hands of Adele Farrington. The balance of the cast filled the minor roles most satisfactorily. Mr. Stone and Miss Magrath will be seen in The White Sister 17-22.

At the Burbank the week 10-15 has been marked by overworked houses to witness the first appearance of Margaret Illington with a stock co., which is really an event of moment. The Times was the bill, and all comments of Miss Illington's clever work have been highly complimentary and really impressive. A Byron Bonney has made his reappearance in the role of Richard Veyron. His support in this role was in the main satisfactory. Harry Meyster gave a very natural and faultless interpretation of Fennell, a young admirer of Marie Louise. Mr. Camp as Detective Sambolet was clean cut and forceful. Mr. Hartford and Miss Travers cast in the roles of the Lardons did much toward the general tone of the production. The welcome and greetings on the opening night took up much time, and with the myriad of flowers bestowed it was a premiere night.

The Lyceum, formerly the old Orpheum, opened last Sunday with the Armstrong Musical Comedy co. in The Half Back. They are playing to 16, 20 and 30 cent houses, and are packing the house every night. The offering is a good one, and on the poster are Ethel Davis, Will Armstrong, Gus Leonard, Nat Westworth, and Clara Howard, with a good chorus to back them.

The Auditorium auspiciously opened once more 10, with a new stock co. headed by Marjorie Bambert and Joseph Galbraith and a strong supporting co. of players in A Daughter of Eve. The opening night found the house packed with 2,000 people enthusiastically greeting the new combination. Nat Goodwin will shortly join this co. Owing to the immensity of the Auditorium the price of seats ranges from 15 to 50 cents. Among the notables who witnessed this first production were McKee Rankin, Harry Carson, Charles L. E. Behrmer, and J. L. Allen.

This is an exceptional summer theatricality when one considers that there are ten first-class houses running and over one hundred motion picture houses, of various degrees of class, some featuring minor acts of vaudeville, and in addition to these the many attractions at Venice, our Western Coast Island Beach resort, and all houses are doing well. DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Mrs. Fiske in Mrs. Bumpstead Leigh 10; great production, to capacity house; Mrs. Fiske the medium of great reception. Ethel Barrymore 11, 12 in Alice-Sit-by-the-Fire and The Twelve Pound Look; fine attraction, to E. R. O.—LIBERTY (H. W. Bishop): Bishop's Players in Wildfire 10-16; good performance; attendance very satisfactory; Isabelle Fletcher in leading role deserves mention. Sweet Kitty Belairs 17-23.—ITEMS: Landers Stevens and George Cooper will commence an eight weeks' engagement at the Macdonough 17, presenting recent successes at popular prices.—At the Orpheum, Homer Mason and Marguerite Keeler are presenting a comedy sketch entitled In and Out and are making an immense hit.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Ethel Barrymore in double bill, Alice-Sit-by-the-Fire and The Twelve Pound Look 10 was greeted by large audience.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, mgr.): The brightness of dialogue and the delicacies of humor in A Woman's Way were brought out with splendid emphasis by the co. 17-22, and Director Socola is receiving congratulations for the presentation; Anne Holmgren surprised even her warmest admirers and John Ince was at his best; Emma Salvatore's widow was capably played as a foil to Miss Hollinger's Mrs. Stanton; Joseph Hagerton's Oliver was more congenial than most of his "villainous" roles, and John Junior was at liberty to play his "rush-on-shake-hands" comedy style with good effect; Frank Kirk's General Livingston was another success; to him and to Charles Schofield fall laurels this season for effective character work; Tom Moore got his first good chance at an effective role since The Man

of the Hour and was typical as a newspaper man. Thomas Reynolds's Mr. Morris was a big jump from his Harrison of last week in Fifty Miles from Boston, but not successful. A Message from Mars in scored for production 24-25, to be followed soon by The Square Deal.—LYRIO GARDEN: Joseph D. Clifton's staging of Wedded and Parted was well received 17-23 as the initial week of the stock engagement at this house, and his Wilbur Dean was successful; June Agnost as Louise proved capable, and Louise Ripley's adventures role was effective; Joseph Forster and Hans Carlsson allied out as co., except for William Scullier, the leading man, who at once jumped into favor. The purpose is to present the more romantic plays of the character of Master and Slave, which is billed for 24-25. WILLIAM F. HOPKINS.

STAMFORD.—ALHAMBRA (Frank Hogan): The Fievel-Brown Ambrose Players closed 8, owing to the extremely hot weather.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Decher): Dark.—ORPHEUM (O. A. Leach): Two Ahlberg, Minto and Palmer, Del-A-Phone, the Longworths, Paralel 10-15; excellent, to capacity house. Marcus, Nevada and Arana, Marie Rowlands, Karl, Gust and Harvey Harewood, the Woods-Balton co. 22-25.—SIYOU (Frank W. Chase): The Nonpareil Trio, Marie Martell, Olcott 13-18; good, to good business.—MAJESTIC (A. B. Hoyt): Gwynne and Gosssett, Receiving Collins, Billy Goss, the La Orols 6-15 pleased good business. William H. Mack and co., Rogers and Dorman, Harry Glenn, Joe Holland 16-22.—GRAND and SAVOY: Pictures, to capacity.—IMPERIAL, ASTOR, PHOENIX, and DREAM: Drawing well.

IDAHO.

BOISE CITY.—ORPHEUM (Jack Allen): The Jack Allen Musical Comedy co. in The School Girl 10-15. The Blunder Trust 17-22; co. includes Henry L. Auerbach, Albert Leonard, Jack Allen, Fred Schuster, Celeste Ritchie, Ethel Beverly; good co. and fair business.—ITEMS: All picture houses doing well.—Good weather for haying; 100 degrees in the shade, but no prostrations.

ILLINOIS.

PEORIA.—AL FRESCO PARK (M. Probsia): Amateur Bowling Regatta 10-18; free vaudeville included Attebury Prime Band, Blank Brothers, Benjie Moore, and Nellie Burger; large business.—UNDER CANVAS: Harmon and Bailey 25, Buffalo Bill 26.—ITEMS: Most of the State conventions have special days at park.—The National Association of Stage Employees' Convention 1912 will be held here.

ELGIN.—UNDER CANVAS: Sells-Floto Circus Aug. 18.—ITEM: Arrangements are being made for big carnival during August.

INDIANA.

INDIANAPOLIS.

Good Work by the Murat Stock Company—Wright Huntington to Appear in Leading Roles.

In Mrs. Temple's Telegram, the eighth production put out by the Murat Stock co. at the Shubert Murat 17-22, the entire co. appeared to good advantage and gave an easy, breezy performance that was hugely enjoyed by large audiences throughout the week. George Allison, Frederick Burt, and Jane Wheatley, who carried the burden of the performance as the principals in the fustianing, come in for more than ordinary praise. Frederick Burt, who heretofore has played nothing but heavy roles, surprised his many admirers by his unsuspected comic gift as Temple. It was extremely clever work. George Allison and another success to his list as Fuller, alias Brown. His performance, delightful from start to finish, was notable for its easy, light and deft touch. Both showed to excellent advantage in their scenes together. Jane Wheatley was charming as Mrs. Temple and gave a delightful performance, that left nothing to be desired. Erville Alderson was decidedly good as the butler. Joseph Santley as Captain Sharp and Lillian Sinnott as Dorothy played the roles of the lovers with much success, that was pleasing. Jessie Brink was genuinely amusing as Mrs. Brown, and J. H. Huntley as her husband, the real Brown, added his share to the fun. Louise Gerard as Mrs. Fuller did effective work that pleased. Naughty Rebecca 24-25.

Much regret is expressed on all sides over the departure of Jane Wheatley, George Allison, and Frederick Burt, who retire from the co. the end of the week 22. During their short weeks with the Murat co. the trio have established themselves as firm favorites here, and the heartiest of good wishes follow them for a pleasant vacation and a prosperous season to follow. Jane Wheatley, who was married in this city June 6, with her husband, Galway Herbert, will spend the week 23 at the President Lincoln 23 for a visit to Mr. Herbert's home at Plymouth, Eng., and a few weeks in Paris. They expect to remain abroad a month. George Allison will leave 23 for his home in Brookline, Mass., and will spend a short time in the mountains and at the seashore before he resumes his work as leading man of the Percy Williams Stock co. at the Crescent Theatre, Brooklyn, N. Y. Frederick Burt will go to New York to prepare for his Fall engagement in one of the Savage productions. Erville Alderson, who will leave 22, will play a character role in Dickson's new comedy, An Average Chap, a role he created when the play was tried out in stock in Louisville last Spring.

Wright Huntington, producer and stage-manager at the Murat, will make his first appearance with the co. next week and with Miss Sinnott will play the leading role in Naughty Rebecca. Joseph Santley will play the lead in The Circus

girl, the tenth and last production of the season. PEARL KIRKWOOD.

IOWA.

DES MOINES.

Increasing Patronage at Ingersoll Park—Jasie Pringle Joins Princess Stock Company.

Ingersoll Park offered a variety of novelties 10-23 to an increasing attendance. Carlotta was featured in her bicycle act, where she uses a loop sixty feet long and forty feet high. The Salamander with electrical surprises, Bruce Morrison and his Pleasedly Johnnie in a novelty singing and dancing act, Morris and Morris, the Scotchmen in Fun on a Broome Handle, and Marie Dorr, a comedian, giving impersonations of singers of various nationalities were the other attractions.

The William Vance Players at the Airdome gave Winston Churchill's The Crisis. The patronage at the open air theatre has been, especially good the last two weeks.

The Four Gray players headed the Majestic's continuous vaudeville bill for the first four days of the week. Beginning Thursday for three days Leonard, Louis and Gillette, modern comedians, gave their frolicking act. Colleen Davis, Gannon and Tracy, a team, in which was Claudia Tracy, 22, Des Moines, also appeared on the bill for 20-25.

The week commencing 16 brought the White City into prominence, when De Ronda, a jail breaker, was given a chance to mystify the Des Moines police with his skill and cunning.

E. B. Burton, manager of the Orpheum Vaudeville Theatre, was in Chicago the first three weeks of July conferring with G. H. Bray, Western manager for the Orpheum Circuit. He is planning for a record-breaking line of topnotch attractions this coming year. A large force of workmen has been engaged in preparing two surprises for the patrons of the theatre when the season opens State Fair Week. The work of redecorating the theatre has started. The contract was awarded to Mandel Brothers, of Chicago.

Jessie E. Pringle, who comes to the Princess Stock co. next season, is a Des Moines woman, having been a school girl in this city. She is a sister of Mrs. J. W. Stehm, and takes the place of Miss Lee. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): ITEMS: Professor A. Murray who has been leader of the Metropolitan orchestra for several years has been taken to his old home in Mexico. He is suffering with a cancer and, it is stated, cannot recover.—Clyde Benson, of this county, who so successfully played the music teacher in The Climax last season, will be under the Henry W. Savage management this season and will have a leading part in the Everywoman road co., the Marie Wainwright-Jessie Ward, who was so successful as Beth Annandale in The Man on the Box, in which Boyd Trousdale was starred, and later in Reckless at Redgate, will be Mr. Trousdale's leading woman again the coming season in Mary Jane's Pa.—Frank G. King and Chic Perkins will be starred in Billy the coming season, having secured the rights to the production.—Sanford Deane, the well-known Western actor, who has played classical roles in the Northwest for several years with success, has secured The Right of Way for next season and will open in Deadwood in August. B. S. Ford will manage the co.—Gilson and Bradfield, who have had out A Bachelor's Honeymoon for several seasons, will and another co. to their management next season and will play Barriers Burned Away.—Jessie Pringle has signed with the Princess Stock co. at Des Moines to play characters the coming season.—Ralph Riggs and wife (Katherine Ritchie), who made good in leading roles in Miss Nobody from Starland last season, will go out with the same attraction the coming season.—Jones and Crane, the Chicago managers, will send out The Wolf, Weary Willie Walker, and The Yankee Doodle Boy next season.

SIoux CITY.—NEW GRAND (Maurice Jenks): Season opens with Richard Carle in Jumping Jupiter Aug. 12.—COLONIAL (Bieger and Dances): Eddie Roy, Leanna and Harvey, Ryan and Bell, and Naum and Mignon 17-20. Carle Sisters, Johnnie Lowry, Carson and Devereaux, and Phil and Nettie Peters.—ORPHEUM (E. C. Wilder): Opens Aug. 27.—ITEMS: Seating capacity at Orpheum has been increased and building remodeled at a cost of \$12,000.—The Grand has been thoroughly overhauled and a new drop curtain installed by E. H. Fiege, of Los Angeles.

DUBUQUE.—AIRDOME (Jake Rosenthal): Harvey Stock co. 10-12 in The Betrayal and 13-15 in The Second Degree; played to large and pleased houses. Same co. in The Danites 17-19 and Beyond Pardon 20-22.—UNION PARK THEATRE (Jake Rosenthal): Five Juggling Jewell Girls, Murray K. Hill, Sholomon's acrobatic duo, and Belmont and Harle 9-15 drew good audiences. Orpheum Comedy Four, Hyla Allen, Three Melvins, and Jack Taylor 16-22.

RED OAK.—GAYETY GARDEN (L. M. Beardsley): Band Boys to fair business 10-15.—AIRDOME: The Chase-Lister Stock co. in The Wolf and Society, Way of the World, Tempest and Sunshine, Monte Cristo, For Her Brother's Sake, and The Sultan's Daughter 10-15; capacity houses all week.

FORT DODGE.—AIRDOME (D. Barnette): Fraser Stock co. 17-19. Boss of Ranch 20-22; satisfied his business.—UNDER CANVAS: Barnum and Bailey 18.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Erlich): De Armond Sisters Stock co. in Child of Charity, Hello, Bill! Child of the Slime, Boss of the Ranch, and The Young Wife 10-15; big business all week. The Keys Sisters 17-22.

EMPORIA.—UNDER CANVAS: Hansenbeck



Winter, Syracuse, N. Y.
E. A. BRIDGMAN
Mirror Correspondent at Syracuse, N. Y.

and Wallace 12; two good performances; well patronized.

KENTUCKY.

LOUISVILLE.

A Prosperous Week at the Parks—Adele Blood Bids Adieu to Her Many Friends.

The week 10-15 was a prosperous one at Fontaine Ferry Park. The daily band concerts were enjoyable on account of the excellence of the programmes and the singing of Madge Caldwell, the vocal soloist. In the theatre appeared George Reno co., Jarvis and Harrison, Maurice Burkhardt, the Glocks, and Hallen and Fuller.

Business was also good at Riverview Park week ending 15. Elsie Tuell as soloist added to the interest of the Sirignano Band concerts, and Adele Blood and her excellent co. scored a success in Sappho.

The Coburn Players presented Much Ado About Nothing at the Country Club 14 to a large gathering of fashionable. The novelty of a native setting proved effective, and the extremely capable co. made satisfactory a seasonable production of the Shakespeare masterpiece.

At Hopkins, appearing 9-15, are Niblo and Riley, the Four Balthus, the Venetian Four, Charles "Cy" Rhinehardt, Robert Fulgora, and Rae, Brosche and co.; business excellent. Motion pictures drew well at the Avenue, under Manager Charles A. Shaw, with view of the coronations of the English King and Queen.

Ex-Manager James B. Camp is especially interested in the project to erect an Auditorium in Louisville, which is being exploited by the Board of Trade and commercial bodies of this city. Manager Camp's large experience in handling large amusement enterprises makes his advice of great value to the gentlemen having the project in charge.

Adele Blood, who has been stock star at Riverview during the Summer season there, will close her engagement 15, and leave for New York. During her stay in Louisville this sterling actress has made many friends through her artistic efforts, her physical attractiveness and interesting personality. "Bob," is making a success of his management of the Tri-State Athletic Club.

A triumph in a teapot has raged for several days here, occasioned by trouble, real or imagined, between the bands appearing at Riverview and Fontaine Ferry parks and the National Labor Order of Musicians. Charges have been made and denied that the Sirignano bands are accepting less compensation than the union scale. The trouble is still unsettled.

CHARLES D. CLARKE.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Motion pictures and vaudeville for week to good business. Hearum and Gigles 7, 8; good acrobats. Ida Jewell, vocalist, 9-11; scored a hit. Regular weekly drawing and awarding of prize of \$5 in sold 12. Watermelon Contest 13; packed house. Amateurs and "Happy" Bill Rogers in blackfaced comedy 14; gave satisfaction.—HAPPY HOUR (Tre-

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Week ending July 29.

ACADEMY OF MUSIC—Stock co. in The Blue
Moose—12 times.

COLUMBIA—Merry Whirl Baroque—7th week.

COLUMBIA CAMPUS—Cabana Players in reper-
tory.

GEORGE M. COHAN'S—Get-Rich-Quick Wal-
lingford—172 times, plus 24th week—180 to
192 times.

GLOBE—Valma Baratt in The Red Rose—6th
week—80 to 45 times.

HAMMERSTEIN'S ROOF—Vaudville.

HERALD SQUARE—The Corruption (in coins).

JARDIN DE PARIS—Follies of 1911—8th week
—85 to 80 times.

KRITH AND PROCTOR'S FIFTH AVENUE—
Vaudville.

THE LANTERN—The Pink Lady—20th
week—184 to 181 times.

VICTORIA—Vaudville—matinees.

(Continued from page 15.)

months.—The genial countenance of Tom Callahan, one of the original members of the Whalom Park Opera co., and for twelve consecutive seasons its popular comedian, greeted his old friends this week at Whalom. Mr. Callahan has just closed a successful season with The Fortune Hunter (Western), and after a short rest here will leave to join The Gamblers.—Charles Bird left the Whalom Park Opera co. 15 to fill a previous engagement. The usual big crowds enjoyed the two concerts given at Whalom Park 16 by the Fitchburg Band, Talley Mauch, director.

PITTSFIELD.—**COLONIAL** (James P. Sullivan): Chicago Stock co. opened a six weeks' engagement 17 to a large and well pleased audience. Plays: Prince Ott, Our New Minister, Cleopatra, and The Lost Trail.—**ITEMS:** Whitaker and Arnold, two local boys, who have appeared in many of the best vaudeville houses in this country, have signed a contract for the coming season with Guy Brothers' Minstrel co.—Manager Tebberts, of the Empire, reports an unusually fine business season with light vaudeville and pictures. During the last week in August the house will be renovated, and the regular season will open Labor Day.

BROCKTON.—**HATHAWAY'S** (McQue and O'Neill): The Thompson-Woods Stock co. in The Young Wife 17-22 opened a fair business and gave good performance. Leigh de Lacy in the title role, John Meenan as the husband, and William B. Freeman as Horace Dobbins are deserving of praise for good work, and the co. furnished a well balanced support. The Wolf 24-29.—**CITY** (W. E. O'Connell): Louise Richmond, Rose Sheridan-Watch, Tirrell and Simon, (Gillett's) dog and monkeys, and the pictures to fill house.

MOLYOKE.—**MOUNTAIN PARK CASINO** (Loring Export): Mountain Park Stock co. in The Fourth Estate 17-22: well received by good business. Willard Dashiell and Victor Browne did business; Mable Griffith as Judith Bartelmy was very clever.—**ITEMS:** Mr. Dugan closed his engagement with co.—William Jaffrey will return to this city early in August to rehearse with the Empire Stock co., in which he had leading parts last season.

GARDNER.—**THEATRE** (W. A. Wealey): Lynn Stock co. 24-31. Madame X Aug. 25. Three Twine 26.—**ITEMS:** House has been redecorated and new scenery added.—Policy for coming season will be on attraction for week, with vaudeville and pictures on open dates.

MICHIGAN.

DETROIT.

Jessie Bonstelle and Charles Balsar Well Cast—Thomas Newton to Build New Theatre.

Jessie Bonstelle and the Bonstelle Stock co. opened their second season of stock productions at the Garrick 17 in the Billie Burke version of Love Watches, and Miss Bonstelle successfully mastered the somewhat difficult role of Jacqueline. Charles Balsar, as leading man of the organization, was admirably placed in the character of the young husband, Andre Juveny. This season's co. is well balanced and contains a number of new names, including Hugh Dillman, Eleanor Carey, W. H. Sams, Y. L. Granville, W. H. Pringle, Olive Harper, Jessie Bobb, Winifred Kingston, Lola Frederica, Edna Craig Randall, Blanche Blanchard, Cyril Raymond, Bertram Harrison, and Carey Livingstone. Next week Hochengray's drama, The World and His Wife.

Taylor Holmes, one of the broadest talk artists that has invaded Detroit this season, headed the bill at the Temple 17-24. Will O'Grady's sketch, Monday, received a cordial reception on the same bill. In fact the entire programme was considerably above the accepted summer standard and the attendance good.

At Miles Theatre 17-24 Robert Rogers and Louise Mackintosh contributed the headliner number, The Green House, and divided honors with the Moneta Five, instrumentalists and vocalists, in An Evening at Home.

Thomas E. Newton, owner of the Gayety Theatre, is seeking a site for a new playhouse, a larger and more modern theatre being needed for the 1912 season. The increased patronage afforded burlesque in Detroit, coupled with the increased size of the offerings on the Eastern Burlesque Circuit, has brought up the question of a new house, a number of times during the past season. Manager E. M. Ward states that the cost of the site will govern to a certain extent the size of the new theatre.

ELYP A. MARGNI.

BATTLE CREEK.—**POST** (E. R. Smith): Keith Stock co. 11-18 pleased fair business. Plays: Shore Acres, How Women Love, The Peddler, and The Vinegar Burer. Keith Stock co. 18-24.

MINNESOTA.

ST. PAUL.

Scott's Players Made Big Hit at the Metropolitan—Some Coming Attractions.

The Boys of Company B proved a delectable bill, as presented by L. N. Scott's Players at the Metropolitan 16-22. Ernest Glendinning was capital as Tony Allen, whose curiosity to find out what it was like to kiss a girl who lapsed nearly lost him the girl with whose style of oscillation he was more familiar. Mr. Glendinning added to his laurels by his singing of the charming love ditty, "Edison." In the second act, Emmet Shackelford as Tony's uncle and John B. Maher as Chick Sewell, got many laughs. James T. Galloway contributed another excellent character sketch as Major Mac Lane. Edith Lockett was seen to advantage as Eileen Mac Lane, and 17 all living girls were as pretty as Alice Lindahl in the second act there would be a grand rush in their direction. Ina Goldsmith was excellent as Mrs. Mac Lane. The remainder of the cast embraced Walter Connolly, Alfred Cooper, William David, W. H. Elliott, Fred Wal-

lace, Ray Dahlberg, Howland Lee, William Crosby, Mary Bigelow, and Annie Neal. The Family 23-29. Ticketholders are looking forward to the engagement of Mrs. Fiske Aug. 1-9.

The Empress 16-22 presented a good bill, consisting of Jules Levy and Family, Miller and Mack, Weston and Lynch in The Painting Girl, Ida Barr, Seven Colonials, and motion pictures of St. Paul.

Edward Tunstall, business-manager of the Metropolitan, has gone East for his vacation. At Wheeling, W. Va., recently he was elected trustee for the T. M. A.

Mrs. Frederick H. Snyder has booked the following attractions at the Auditorium: Geraldine Farrar Oct. 24, Emma James Nov. 15, Jan Kubelik 17, Pavlova and Mordkin 22, and Madame Trefazzini Dec. 11. The dates for the grand opera season are Jan. 29-31, 1912. In addition to the above the Auditorium will house the St. Paul Symphony Orchestra and numerous other attractions.

MINNEAPOLIS.

The City at the Shubert—The Vaudeville Bill—Plans at the Metropolitan.

The City provided the Lee Baker Stock co., at the Shubert 16-22, with a vehicle that drew crowded houses. Lee Baker gave dramatic, sincerity and surety to his drawing of young Hancock and registered an individual success that ranks with some of the best work he has done this season. Burke Clarke met the requirements of Hancock in an unusually capable fashion and gave a vivid, telling performance of the dumb. Edith Evelyn had little to do as Eleanor, while Louise Farnum, Ida O'Day, Helena Churchill, and Katherine Drew had the other female roles. Jack Amory was the father, Bert Walter the Bert Vorhies, and Corbett Morris and Frank Priestly filled the other roles.

Next week, The Awakening of Helena Ritchie, which will give Edith Evelyn the first chance she has had in several weeks.

The Patty Brothers, equilibrista, headed the bill at the Unique. John A. Gordon and co. offered a sketch, What Would You Do? Herbert Hodges, the "rube" comedian, was also popular.

Affairs theatrical are at a decidedly low tide here and will be for about a month, or until Mrs. Fiske appears in Mrs. Humphreys-Leigh at the Metropolitan, which is scheduled for the middle of August.

CROOKTON.—**GRAND** (Simmons and Nault): The Flower of the Ranch 11: excellent. To small house. May Holmes 22.—**KIDNAP CANVAS:** The Parlor Show 10-15, under auspices of the Ladies, had good attendance and gave excellent satisfaction. Bella-Floto 25.

OWATONNA.—**UNDER CANVAS:** Colmar Brothers' Circus 18: capacity at two pleasing performances. Uncle Josh Spruceby 21.

MISSISSIPPI.

COLUMBUS.—**THEATRE** (I. R. Davidson): ITEM: This house has been leased for a number of years by the Columbus Amusement Co.

DAY ST. LOUIS.—**AIRDOOME:** Airdoome Comedy co., of Biloxi, in Loved to Death 18.

MISSOURI.

ST. LOUIS.

Father Jerome Presented for First Time—Good Summer Bills and Business.

A first time play was put on at Suburban Garden 16-22—Father Jerome, by Mrs. Gustave Frohman, with Orrin Johnson in the titular role. Mr. Johnson did excellent work in this melodramatic production and the supporting co. added much to its success. Mrs. Frohman, writing under the dramatic pen of Louis de Coucy, uses the confessional of the Catholic Church for her motif and tells the story of a priest injured by his calling to the denial of the flesh who keeps his faith. Battle Williams in The Girl from Mexico 23-25.

Raymond Hitchcock at Delmar Garden 16-22 in The Yankee Tourist: well liked: capacity houses. Hitchcock in The Yankee Consul 23-25.

Forgiven, a new melodrama, at West End Heights 16-22 pleased good business. Going home 23-25.

Maude Lambert, originally on the Cavallo's Band 16-22, headliner at Forest Park Highlands: well liked: good bill: excellent Summer business. Bonbr Brand continues to sing with Cavallo's Band 16-22.

Pain's fireworks are proving attractive and are well attended. The mail carriers gave their annual outing at Forest Park Highlands 17-22. The Garden is packed and the officials are having difficulty to handle the crowds.

VIVIAN S. WATKINS.

KANSAS CITY.

Outdoor Amusements All Doing Well—Improvements Planned for the Century.

Allier's Polar Bears were the headline attraction at the Empress 16-22 to big business. The act is spectacular in the extreme, as the big animals are wonderfully trained, scoring a big hit with the crowds. Other acts included Jimmie Lucas and Francis Fields, Claud Rant, John E. Brennan and co., Mr. and Mrs. James R. McCann, George Grotty, W. L. Worden, and Marie Gerain, all pleasing.

Ferullo and his band began their fourth week at Electric Park 17 to one of the biggest audiences of the season. Some especially attractive programmes were rendered, and the applause accorded the players was most enthusiastic. The big bathing beach continues to be extremely popular, drawing crowds during the entire day. Jessie Keller, the Venus on Wheels, and the Musical McLarens were the toniques of an excellent vaudeville bill in the German Village. The big naval spectacle, a fireworks display of considerable proportions, was continued on the

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lake at Fairmount Park 16, drawing good crowds. In the free vaudeville bill were the Crotty Trio, the Alexanders, Clyde Elliott, Macario Verginoff, Bert Boyd, and Gertrude Kunkel, all winning applause.

The Skidrow, a new thriller, was opened for the first time at Forest Park 16, doing an immense business. The vaudeville pleased as usual, Golding and Keating, A. Rivers, O. B. Ellwood, and Lawrence Wall and the Dancing Kid, all finding favor. Stanard's Band played to the usual houses.

Benjamin Burger, of St. Louis, is at work on the scenic properties at the Century Theatre, and Manager Joseph Donegan promises his patrons some new effects in this line for the coming season.

ST. JOSEPH.—**AIRDOOME** (C. U. Philley and B. Van Houten): The Thomas Players presented The Crisis 9-15 to excellent audiences throughout the week: co. well cast and gave a most acceptable presentation. The Misadventures of George 16-22.—**ITEM:** Word has been received here that the Pantagon's Vaudeville Theatre will reopen for the new season Aug. 15.

MONTANA.

BUTTE.—**BROADWAY** (James K. Healey): May Robson in The Rejuvenation of Aunt Mary 9 delighted fair sized audience. Mrs. Fiske in Mrs. Bumstead-Leigh 21.—**MAJESTIC** (J. W. Swariss): Vaudeville 15-21.

NEW HAMPSHIRE.

PORTSMOUTH.—**THEATRE** (F. W. Hartford): Week of 17-22 opened to good attendance with Montecelvi Brothers in a singing, talking and dancing act; Ethel Bay, character singing and dancing turn; Miss Wood, illustrated songs, and some attractive pictures. Bill for last half of week: Tracy and Clay, songs and dancing; Burt Durand, comedian; Miss Wood, pictured ballads, and the usual pictures.

NEW JERSEY.

NEWARK.

Blanche Morrison as Charming as Ever—Una Abell Brinker Cordially Received

The Aborn Opera co. presented Erminie at Olympic Park 17-23 to crowded houses. Blanche Morrison was as winsome as ever as Erminie, and sang "When Love Is Young" and "The Lullaby" with her usual charm. Edith Bradford as Jayvotte was most cordially received, this being her first appearance this season. She gave a delightful performance and her solos were enjoyed. Tillie Ballinger gave a finely comic impersonation of the Princess. Phil Branson was excellent as De Robinson, Fred Freer and Sol Solomon both scored. John R. Phillips was splendid in the small part of Eugene. Others in the cast were Arthur Cunningham, Charles W. Phillips, Edwin A. Clark, Walter Haynes, Irene Sammel, Zoe Fuller, Clara Leecain. The chorus was very good. Sergeant Kitty 24-30.

The Proctor Stock co. began its season 17 at Proctor's Theatre, starting out with flying colors, presenting The Chorus Lady. Una Abell Brinker as Patricia was most cordially received by her many admirers. She gave a splendid perform-

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ance of the slangy chorus girl, meeting all the requirements of the emotional scenes. The role of Dan Mollony was played by Jack Chagnon. John Grey gave a splendid performance of Crawford. The same may be said of John Ellis as Patrick O'Brien, Dorothy Dalton was charming as Nora, Alice Gilmore got much out of the role of Mrs. O'Brien. Others in the cast were May Valleley, Doris Hardy, Salome Park, May Grenville, Juanita Owen, Francis Hope, and Frank Darien. The outlook for the Proctor co. is very promising. Many Broadway successes are booked, Salome June 24. The Christian 31. The Corse Payton co. is still packing time. The College Widow was presented 17-23 and kept the audiences in an uproar. Every member of the co. scored. Clifford Stark as Billy Bolton, Joseph W. Girard as Witherspoon, Harry Roche as Hiram Bolton, Everett Murray as Matty Donald Harold as Eam Hicks, Charles Durnall as Bud Hicks, Ben Wilson as Jack Larabee, Raymond Camp as Talbot, Frank Parton as Silent Murphy, Edward Farrell as Stub, Robert Livingston as Tom Pearson, Mabel Brownell as Jane Witherspoon, Anna Loring as Bessie Tanner, Jessie McAlister as Flora, Grace Fox as Mrs. Daisell. Others in the cast were Denny Standard, Margaret Dane, May Kerns, Darnay Linette, Lorette Birmingham, Shirley Temple, J. H. McKenna, S. E. Fried, Robert Peipow, Charles Greer. The Lily 24-29. Forty-five Minutes from Broadway 31. Theodore Babcock's playlet entitled The Sacri-

STEIN'S MAKE-UP
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See was presented at the Lyric 17. Eleanor Sydney gave a splendid performance of the wife and scored heavily. The act and cast were well received, and without doubt the best vaudeville offering of the season.

GEORGE S. APPELGATE.

JERSEY CITY.

All Local Houses in Darkness—Pallades Park Continues to Draw Good Patronage.

A Chinese Honeycomb was a fine offering by the Abora Comic Opera co. at Pallades Park 17-23, to fine patronage. The opera was hand-somely staged and well sung by a fine co. Frital von Bueing was Mrs. Pineapple, and she made a genuine hit. Forrest Huff played Tom. Sabrey D'Orell as the Princess, Edna Reming as Fl-Fi, Hattie Arnold as Mrs. Brown, George Leslie as Mr. Pineapple, Thomas Burton as Hans Chow, and Sol Solomon as Choppe. All appeared to good advantage. Ermine 24-30. The attractions out at the park are Howard and co., equilibrista; Mrendal Brothers and Dutton, gymnasts; Duffin-Hedey, acrobats; Arthur Holden, high diver; Frank Goodale and his airship, the Italian band, and fireworks.

The Elks' Convention and the T. M. A. Convention are over. The delegates and members have returned home, and peace reigns once more in the club houses.

Electric annunciators which will summon people from forty-five stations covering Pallades Park are to be installed.

Frank Bush, the Hebrew comedian, who lives at Bogota, a short distance from this city, is to sail for England 29, where he is booked solid for one year.

Joseph Madden, Irish comedian, commences rehearsals 24 with the New Century Girls co. of the Western Burlesque Week.

WALTER C. SMITH.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Jack Flynn): Consul the Great, York and Adams, Jane Courtship and co., Lottie Gilson, Five Bottomley Sisters, Keno and Green, Mr. and Mrs. Mark Murphy, De Haven and Sidney, and the Great Chilly 17-23 pleased good business.

SAVOY (Harry Brown): Thomas G. Seabrook, Nellie Brewster, Amsterdam Quartette, Fowler and Chapman, Six Jungmen, Eugene Fougere, Dean and Price, Swan and Barnard, and De Faye Sisters 17-23: fine attractions and business.—**APOLLO** (William Moore): Mr. and Mrs. Sidney Drew and Lionel Barrymore in the Rankin Stock co. 17-22 pleased big business.

UNION HILL.—HUDSON: The Hudson Players (the new name) appeared in a clever presentation of Old Heidelberg 17-23 to immense business; Jane Cowl as the innkeeper's daughter was fine; Eugene O'Brien as Karl was excellent; the support was of the best. The Chorus Lady 24-30.

NEW YORK.

BUFFALO.

Baldwin-Melville Company Popular Here—Anson-Gilmore Company Made Fine Record.

Baldwin-Melville co. opened an indefinite season of stock at the Star 17, offering The Great Divide, with Arthur Byron and Adelaide Keim in the principal parts. The roster of the co. contains the names of several well-known artists, and there is every assurance of a very successful season. Mr. Baldwin has had several stock co. in this city, and has always given the very best plays and with the very best talent.

Anson-Gilmore gave their farewell week 17 at the Teck, presenting Confusion. The success of this organization is remarkable, business being the most profitable in the history of any stock co. that has ever played in this city. The co. will return to the Teck in the Spring.

At Shea's 17-23: William Courtleigh and Edna Conroy in Fancher, Dandelion Troupe, Mr. and Mrs. Hugh Emmett, Jones and Dealey, Klein Brothers and Brennan, Field Brothers, Donagan Sisters, Frank Bush, and kinetograph.

Beasley and Rive-Elmer Trio were the headliners at Carnival Court 17-23.

Edna Conroy, a Buffalo girl, was the recipient of much social attention during her engagement here 17-23.

P. T. O'DONNELL.

ELMIRA.—BORICK'S (George Lyding): The Manhattan Opera co. in The Belle of New York 17-23: scored the hit thus far of the opera season; large business. Sarah Edwards, contralto; the Christine MacDonald co., who will sing the contralto roles for the balance of the season, made a tremendous personal hit as Cora Angelina, as did Frank Bushworth, tenor of Fritz Schiff's co. in the role of Harry Bronson. George Poutney was splendid as Ichabod Bronson, Jack Henderson made a clever Karl von Pumpnick, and Rose Murray was a lively Klara Fitzgerald. Winifred Florence did well as Violet Gray, and Gilbert Clayton was an adequate Kenneth Mugg. Others who contributed to the general excellence of the production were Bright French, John Woods, John McCloskey, Ada Riple, and Betina Girard. The orchestral direction of George Lyding was of the best. Red Feather 24-29.—**MAJESTIC** (G. H. Van Demark): Devine and Williams, Rose Marston and co., Harry Bessy, and Kelso and Leighton 17-23: large and delighted houses.—**ITEMS:** The Mozart closed 18, preparatory to a thorough overhauling for its opening late in August.—Charles Fulton, recently leading tenor of the Manhattan Opera co., at Borick's, has become a member of the Valley Theatre Opera co., Syracuse.

J. MAXWELL BEERS.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in The Prince Chap 17-23: Mr. Glaser was very convincing in the name part, while Miss Courtenay was given splendid opportunities to show her versatility. All the other members of the cast rendered efficient support, especially Miss Reid and Mr. Hester. The Only Way 24-29.—**BAKER** (F. G. Parry): The Holden Players in four hours gave a skillful and meritorious presentation 17-23. Mr. Holden and Miss Neville won fresh honors and received gratifying recognition. All the roles were interpreted in a manner to bring out all their force. Monte Cristo 24-29.

E. G. ZIMMER.

SYRACUSE.—EMPIRE (V. Gage): The stock co. in Charley's Aunt was hilariously funny 17-22, and attracted well. Ralph Kelard in the title part took advantage of the opportunity to display his versatility and was ably supported in his funmaking by Charles Stanley, Drew Morton, Ernest Jay, Miss Frear, Miss Van Buren, and others. The Lottery Man 24-29.—**ITEM:** Dockstader's Minstrels are slated to open the Wisting season.

R. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattrow): Kirk Brown and His Players in Summer stock 10-18 in Brown of Harvard and The Sign of the Cross played to good houses; local press unanimous in declaring co. one of the best stock co. that ever played Watertown.—**LYRIO** (J. E. Lewis): Belmarie Stock co. played to fair business 10-15.—**UNDER CANVAS:** Barnum and Bailey Aug. 19. **DON HOLBROOK.**

MIDDLETOWN.—STRATTON (O. S. Hathaway): Bijou Comedy Trio, Gardner, sunshine and West, and vitagraph 10-12: fine performance; excellent business. Holden and Quinn, La Valle's dogs, and vitagraph 18-15: fair business. The Chameroy, Lane and Kennedy, and vitagraph 17-19: medium business. Freeman and Carr, Al. Edwards, and vitagraph 20-22: fair business.—**MIDWAY PARK THEATRE** (D. C. McMonagle): Horst and Horst, Dorothy Dumont, comedienne; Osborne and Hurd, Wells G. De Vaux, comedian; good performance to excellent business 10-15. The Overing Trio, May Hendricks, change artist; Victor, ventriloquist; the T. Jones, acrobatic duo. 17-23: motion pictures 17-22 to S. B. O.; excellent performances.—**ITEM:** Commencing 18 the Midway Park Theatre management installed motion pictures to big business. A. Malone, of the Orpheum Theatre, Brooklyn, and Joseph Truax, are the electricians and operators.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): Lemon's Funnymakers in vaudeville 14, 15, to fair sized and pleased audiences. King of Tramps 19 pleased a good house; J. M. Cole and Midge Fox are good entertainers. Imperial Stock 24-28. The County Sheriff 29.

PONTIAC (J. C. Graul): The Aerial La Rue, Nat Burns, Krusadine and Job, Penn City Trio, Dan Abner, Fawcett and Burns, Barry Brothers, Mack and Mallory, the Hydrex, the Stage Struck Rubie, and Licensed moving pictures drew 14-20 fair sized and pleased audiences.—**ITEM:** George Hodges has been re-engaged by Lew Dockstader for the coming season. This will be his fifth season with this minstrel co., who open their season at Ashbury Park early in August.

GLENS FALLS.—GRANDALL PARK: Every promise made by James W. Boyd, general agent of the Monarch Greater Shows, has been lived up to; public and local press unanimously declared it "the best ever"; co. goes from here to Canada.—**ITEM:** James W. Boyd will take a short rest at Ashbury Park and then assume management of the Black Patti co.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Motion pictures 14, 15, to good business. A Daughter of America canceled.—**ITEM:** W. F. Connors, who was Sarah Bernhardt's manager the past season, and party are at his summer home here.

BINGHAMTON.—CASINO PARK (J. P. E. Clark): Motion pictures 17-22.—**BOGEY PARK** (J. P. E. Clark): Josh Daly's Minstrels 17-22 drew big business and pleased. High-class vaudeville 24-29.

JAMESTOWN.—CELEBRON (J. J. Waters): Castleton Opera co. 17-22 in The Beggar Student pleased good business.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Saturday's glow pictures to good business.—**LYRIC** (Hovey and Snodgrass): Under this new management this picture house is doing big business.

WONDERLAND (Harry Glick): Clara Middleton (singer), Miss Branstetter (drums) has been engaged.—**ORPHEUM** (Holding and Reifender): Warner and Bowden's Chicago Stock Fairs Fire 17, 18 jammed every performance. John Robinson, advance agent of local friends, to capacity and night house good. The best circus the Robinsons ever gave Urbana.

ITEMS: Robert Stiekney and Louise De Mott, the riders, have been visiting their brother, Will De Mott, equestrian director of the Robinson Circus.—Oliver Scott, general manager, and Louis Heckman, advance agent of the Robinson's Show, came from Cincinnati to spend the day with Manager John Robinson and Press Agent Punch Wheeler. John Robinson, the fourth, is spending his college vacation touring with the circus.—Mr. and Mrs. Al. Arner, of the circus, were entertained by local friends.—Mrs. Claude Orton, of Cincinnati, is visiting her husband, with the circus.—Harry McDargh, carpenter with the Shuberts, was called home by a bad accident to his father. While here he attended the funeral of a cousin, Robert Warner, who died in the navy.

WILLIAM H. MCGOWN.

BELLEFONTAINE.—GRAND (G. V. Smith): Motion pictures 10-15. Billy Clifford Aug. 18. St. Clair Stock co. 21-26 (Fair Week).

ROYAL (Frank Rutter): Pictures 10-15. Cap's Orchestra and Royal Vocalists pleased big business 14.—**PARIS** (John Neer): Pictures to good business 10-15. Closed 15 until another location can be secured.—**ITEMS:** Otto W. Roach died of apoplexy 17, age forty-two.—Harry Grandtelli, opening a picture house here.—St. Paris parties also looking for picture house location here.

DAYTON.—FAIRVIEW CASINO (Elmer Redelle): Harry A. March's Fairview Players in Sowing the Wind 9-15: Lucille Spinney and Richard Allen in leads, and G. Russell Sage, Royal Byron, and Rose Tiffany scored: audiences large and enthusiastic. Brown of Harvard 16-22: well presented and drew largest houses of season. County Chairman 23-29: in which Homer Barton replaced Richard Allen in leading role: Lawrence Harbour joined co. this week.

SPRINGFIELD.—SPRING GROVE CASINO (W. A. Gillen): The Tolls, Lea B. Stanley, Clarice-Keller-Grogan Trio, Tuxedo Comedy Four, Vittorio and Georgetti 16-22: every act good; patronage fine and well pleased.—**NEW SUN** (Sun Amusement Co.): Princeton and Yale. Ben Cox, Laken's Lions 17-22, and drew very nice business. Aerial La Pearl, Petchin Brothers, Young and Phelps 24-31.

PORTSMOUTH.—MILLBROOK PARK CASINO (Arthur Berthelet): The Millbrook Stock co. played The Bad Angel 10-15: co. and business good; all amusements at park doing a good business. Millbrook Stock co. will present The Benefit of a Doubt 17-22.—**ITEM:** Fred Tyne, manager of the Grand, has returned from New York from a business trip, booking attractions for the coming season.

MARIETTA.—AUDITORIUM (L. M. Luchs): **ITEM:** House is being converted into an up-to-date theatre; stage enlarged to accommodate large co.; entire building being renovated.

OKLAHOMA.

M'ALISTER.—AIRDOME (A. Bert Bates): Sinclair-Webber Stock co. 10-15 presented to

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OREGON.

PORTLAND.

Mrs. Fiske Here for Three Days—John W. Kelly's Playlet Well Received.

One of the headliners at Pantages's 10-15 was the playlet entitled The Burglar's Nerve, written by John W. Kelly, one of the best informed and most widely known dramatic critics in the Northwest. This success presages a new and profitable line of endeavor on his part.

Donald Bowles leaves for New York 16 to assist in the first production of a new playlet to be presented by his old-time friend, George Bloomquist. The departure of Mr. Bowles concludes his highly successful career as a stock actor during the past six years.

Mrs. Fiske, surrounded as she always is by a most capable co., achieved a genuine success in the name part of Mrs. Bumpstead-Leigh 15-15. Despite hot weather the attendance was most gratifying.

JOHN F. LOGAN.

PENNSYLVANIA.

SCRANTON.—**POLA** (J. H. Docking): Bachelor's Homestead was the offering of the stock co. 10-15 to the usual excellent business. Severin De Deyn as Benjamin Bachelor made another decided hit. Lillian Bayer as June Joyce was very good, and she and Mr. De Deyn were accorded numerous curtain calls. David Walters as Anthony Bachelor made a hit. Jack Lorens as Dr. Ludwig Schenck and Thomas Kearney as Stephen Houston were excellent. Mahelle Estelle as Marianne and Sadie Madeline as Minerva scored. The others, S. F. Cairns, Dorothy Davies, and Florence Cutler. The singing of illustrated songs by George H. Rockwell for this week only was very much enjoyed. Pairs of the Pinafs for week of 17 drew splendid houses. Severin De Deyn in the title-role gave an extremely good interpretation of the part, adding greatly to his popularity. Mahelle Estelle as Jen agreeably surprised her many friends by the able manner in which she played from the near future. David Walters as Jap Durkin never appeared to better advantage. Jack Lorens as Val Galbraith was very convincing. S. F. Cairns as Tom Hedding, Daniel Lawler as Peter Galbraith, Thomas Kearney as Matt Brady were excellent and merit special mention. The others who did well were William G. Slider, C. W. Goodrich, Barton Williams, W. J. Currier, and Sadie Madeline. The singing and scenery were faultless. William P. Logan's singing pleased. Wednesday 24-25. In celebration of The Virginian and The City. **ITEMS:** John Harold and Romala Callender have resigned from the co.—Lillian Bayer took a rest the week of 17, as did also Dorothy Davies. The free attraction at Luna Park week of 17 was Mile. Novli in her double automobile auto-ambulance act. It was a thrilling and greatly enjoyed by the large number present. Other new attractions, Dante and co., Oriental Magicians and Illusionists, Michael's Minstrels, Southern Plantation Shows, and a Baby Incubator. At the Northern Electric Park Manager Frank Singer is building an open air theatre. The stage will be thirty by fifty feet in dimensions, on which will be presented vaudeville acts, moving pictures and sensational acts of standard character. The opening will take place the 24th. Reserved seats will be sold, but to such as desire it the entertainment will be free.

READING.—**PALACE** (William K. Goldenberg, mgr.): A very good bill 20-22, with daily matinees. The programme included the Southern Trio, Goldrich and O'Brien, Prince and Virginia, Bartine and his Dogs, and six reels of short-play pictures. Business has been excellent. **OPERA HOUSE** (C. G. Keweenaw): Motion pictures continue to delight fair sized audiences. Amateurs appear every Friday. **ITEMS:** A street carnival was held at Riverside, this city, 20-22, under the auspices of the Riverside Fire Co. The attractions were all presented by the San Francisco Carnival Co., and were of a high order. The affair was very successful, and netted quite a large sum of money, which will be used to purchase an automobile fire engine. Emma Boyer, a trapeze artist of the city, was probably fatally injured in a fall from a trapeze while giving an exhibition at Broad Street and Oregon Avenue, Philadelphia, 17. She was removed to the hospital in a very serious condition. She was formerly a pupil at Harry Lahan's Gymnasium, this city.

LANCASTER.—**FULTON OPERA HOUSE** (C. A. Yecker): Las Vegas, the Tomlins, Farley and Butler, Pearl Stevens, and motion pictures 17-22 pleased large audiences. **BOCKY SPRINGS PARK THEATRE** (H. B. Griffiths): Burger's Fourth Regiment Band will resume its Sunday concert 23, having returned from the National Guard Encampment at Mt. Gretna, Pa. **ITEMS:** Manager J. C. Mishler, of Altoona, visited here 10.—V. O. Woodward, of Cleveland, O., manager of a number of the trees in Ohio, visited his old home here on his way to the Elks' Convention at Atlantic City 10-15.

WILLIAMSPORT.—**VALLMONT PAVILION** (W. H. Amer): Clara Turner Stock co. 17-22 in U. T. C. and Dora Thorne to good business and appreciative audiences; plays are being staged well; Miss Turner and Mr. Hammond continue to please and are favorites here. **LYONING OPERA HOUSE** (L. J. Fisher): **OPHEM** (O. Wright) and **GRAND** (Kearney and Gorman). **ITEMS:** Manager J. C. Mishler, of Altoona, visited here 10.—V. O. Woodward, of Cleveland, O., manager of a number of the trees in Ohio, visited his old home here on his way to the Elks' Convention at Atlantic City 10-15.

HARRISBURG.—**PAXTANG PARK** (F. M. Davis): Turner and De Arno, Juggling and pantomime; Emeralds, xylophone soloist; Three Four Girls, songs and dances, a neat, refined act; James J. Gilson, singing comedian; Rose and Rice, comedy acrobats. Motion pictures 17-22: the attendance keeps up to the high standard and audiences pleased.

ALTOONA.—**PARK THEATRE** (J. M. Shuck): The Gardner Vincent co. opened for four weeks in Hello, Bill; co. met with instantaneous success; business good. **Century Theatre** 17-22. **MAJESTIC** (J. O. Keith): **Blue Ribbon Burlesque** 17-22 drawing fair business. **LAKEVIEW PARK:** Jorine's Band drew well deserved good houses 17-22.

JOHNSTOWN.—**MAJESTIC** (M. J. Boyle): Stock co. in The Lottery Man 17-22. **UNDER CANVAS:** Johnny Brown's Circus 17-22. **LUNA PARK** (John Hanks): Vaudeville 17-22: business good.

RHODE ISLAND.

PROVIDENCE.

Special Mention for Grayce Scott, Lowell Sherman, and Richard Pitman—Outdoor Amusements.

The stirring scenes of The Barrier formed good fuel for the Albee Stock co. at Keith's 17-22, and the breeziest manner in which the large audiences accepted the various situations left no doubt as to the success. Grayce Scott and Lowell Sherman divided honors in the leading roles with a smooth and finished portrayal, while Richard Pitman won a distinct triumph with a difficult character. Brewster's Millions 24-25.

The weather conditions are perfect for the shore resorts, and large crowds are in attendance daily at Rock Point and Crescent Park. Many social organizations have held their annual outings during the past week and contributed liberally to the amusement. **ITEMS:** The new theatre on Union Street, of which Mr. Allen is the leading factor, continues in the process of erection. It is planned to have the house open in the fall, but considerable work is yet to be done. H. F. HYLAND.

NEWPORT.—**SHERIDY'S FREEBIE** PARK (Charles E. Cooke): Brown and Newman, David Schooler, James P. Leonard and co., Pierce and Hays, the Brantons, Cora Youngblood, Gordon Battelle, Girls from the Golden West 17-22: good business. **OPERA HOUSE** (Kills M. Holmes, mgr.): Edgar Foreman and co., Cotton and Miles, Dennis Brothers, Robert and Robert, Bert and Emma Speers, Bruce McCall 17-22: good houses. **COLONIAL** (H. A. Kaul): Burke and Carter, the Hylands, Young and co., Daniel and Russell, Laurie Ordway, the Pondellors 17-22: big houses.

SOUTH DAKOTA.

DEADWOOD.—**PRINCES** (J. W. Harby): Motion pictures 10-15 pleased good houses all week. **UNDER CANVAS:** Campbell Brothers' Circus 10: good performance and business.

TEXAS.

EL PASO.—**AIRDOME** (Howard Fox): The James P. Lee Musical Comedy co. are still playing to good houses. **ITEMS:** Mr. Fox has leased the Majestic, and has started a contractor to remodel and overhaul same, and will open Sept. 1 with vaudeville and pictures. Mr. Fox has also built a new lobby to the Crawford Theatre, and it has now two entrances. He intends to open the Crawford with musical stock about Sept. 1. L. M. Crawford is in New York looking a strong line of attractions for the El Paso Theatre, which will be managed by Howard Fox.

BEAUMONT.—**KYLE OPERA HOUSE** (Everett M. Weiss): Motion pictures 17-22, and will continue until opening of regular season. **HIPPODROME** (McCutcheon and Marmon): Vaudeville and pictures opening 24. **ITEMS:** John J. Pittman, formerly proprietor of the Theatre, is now in the film exchange service and reports good business.

UTAH.

SALT LAKE CITY.

Pinafore Presented in a Most Charming Manner—Notes of Interest.

While New York has been enjoying a revival of Pinafore, with one of Utah's fair daughters in a prominent part (Viola Gillette as Buttercup), Salt Lake has been indulging in a veritable feast of Pinafore by a co. of home singers, each of whom are in class A. Nor was the feast one of music alone, but such as played upon other senses pleasurable at the same time. It was given in the open air at Wandamere, one of the most beautiful of sylvan glades. Within the shadow of great trees which surround a lake, the bank rising in terraces, seats rising tier above tier, were placed to the number of several thousand. Within fifty feet of the shore a large stationary ship in imitation of the recently launched battleship *Utah* was constructed as a stage, with an auxiliary boat at its side for the orchestra. An electric launch brought the performers from out of the darkness into the glare of the searchlights, and the audience cheered to see them mount the ladders to go aboard ship in a truly human way. "Sir Joseph's barge," with its "crowd of blushing beauty," came in for a generous round. The music was above suspicion, being in the hands of Prof. Squire Coop, who, during the theatrical season, is conductor of the Colonial orchestra, and who is also principal of music at the University of Utah. The choruses were drilled and the music conducted by him. Of the singers only the best can be said. Honors were divided equally between Hazel Taylor, Mrs. Cunningham, Hush Douglass, Mrs. Siegel, Lawrence Greenwell, M. J. Brines, and Fred Smith. The opening night brought automobiles with loads of patrons; besides, the street cars brought thousands. The air was balmy and delightful, the voices carrying across the water clearly and sweetly. It was an ideal performance, given under ideal conditions. It will be continued indefinitely.

Theatres have all been dark past week, except the pictures at the Colonial. To make these more interesting Manager Richman announced that one or two good vaudeville turns will be added at each performance.

At Saltair Beach great preparations are being made for what is called a Spanish Festival, but which, from the advertising, appears to be a common Mexican bull fight. This is under the direction of Felix Robert and will run for a week beginning 22, unless it can be stopped by the authorities. It is claimed that, although our laws are made to cover nearly all forms of brutal sport, it does not cover those of bull fighting or football, which seem to have been inadvertently left out.

At the Legion the excellent music given by Don Philipponi's well balanced band will come to an end 29. The engagement has given great satisfaction. Patrick Conway's Band will take its place.

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The Orpheum will open its season unusually early, the announcement being already out for 23. Manager Sutton, who has been spending a short vacation in the East, will return at once to see that the attractions and redecorating have been properly made, and to take up his post for the season.

A monument to Professor Orson Pratt, a prominent scientist and writer of books, abstruse to the ordinary mind, but of great value to mathematicians, is to be unveiled shortly on the centenary anniversary of his birth. Professor Pratt was one of the first three men to enter the great Salt Lake Valley; in fact, because Erastus Snow lost his coat and had to go back to find it. Orson Pratt was the first to ride over the ground now occupied by the \$4,000,000 Mormon temple and the \$2,000,000 Utah Hotel. Besides the many other millions of dollars' worth of fine business blocks now known as Salt Lake City, at that time being merely a sage-brush-and-alkali flat. Professor Pratt has a large number of descendants, the most known to Minion readers being Viola Gillette, who is now playing Buttercup in the revival of Pinafore in New York, she being a granddaughter. C. E. JOHNSON.

AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal., July 10—Indefinite. **BAKER, LEE:** Minneapolis, Minn., Feb. 20—Indefinite. **BALDWIN-MELVILLE** (Walter S. Baldwin, mgr.): Buffalo, N. Y., July 17—Indefinite. **BEASCO AND STONE** (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite. **BENNETT, J. MOY:** Cobalt, Can.—Indefinite. **BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite. **BONSTELLE, JESSIE:** Detroit, Mich., July 17—Indefinite. **BURBANK** (Oliver Morogoo, mgr.): Los Angeles, Cal.—Indefinite. **CAFE** (E. V. Phelan, mgr.): Peaks Island, Me., June 24—Indefinite. **CASINO:** Holyoke, Mass.—Indefinite. **COLONIAL** (Tully Marshall, mgr.): Cleveland, O., July 3—Indefinite. **COLUMBIA PLAYERS** (Frederick G. Berger, mgr.): Washington, D. C., April 17—Indefinite.

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CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—Indefinite.
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 6—Indefinite.
DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—Indefinite.
ELECTRIC PARK (R. S. Hilliard, mgr.): Ft. Smith, Ark.—Indefinite.
ELITCH GARDEN: Denver, Colo., June 11—Indefinite.
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 23—Indefinite.
FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 23—Sept. 4.
FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—Indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., June 27—Sept. 3.
GLASER, VAUGHAN (W. B. Garry, mgr.): Rochester, N. Y., July 10—Aug. 19.
GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., July 3—Indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June 24—Indefinite.
HALE, JESS: Fond du Lac, Wis.—Indefinite.
HALL, LOUIS LEON: Trenton, N. J., May 8—Indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—Indefinite.
HARWELL PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—Indefinite.
HITNER PLAYERS (D. Otto Hitner, mgr.): Eliza, O., May 6—Indefinite.
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—Indefinite.
HUDSON: Union Hill, N. J., May 1—Indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—Indefinite.
KELLEY, JEWELL: Atlanta, Ga., June 26—Indefinite.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—Indefinite.
LAKEVIEW: Lowell, Mass.—Indefinite.
LAMMERS AND LAIDLAW: Kankakee, Ill., June 5—Indefinite.
LATMORE AND LEIGH (Ernest Latmore, mgr.): Lynchburg, Va., May 29—Indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—Indefinite.
LINCOLN PARK (Harry D. King, mgr.): New Bedford, Mass., June 26—Indefinite.
LYTEL, VAUGHAN (Bert Lytel, mgr.): Albany, N. Y.—Indefinite.
MACK, WILLARD: Vancouver, B. C., July 3—Sept. 15.
MAJESTIC: Johnstown, Pa., April 17—Indefinite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—Indefinite.
MANHATTAN (Shropshire and Hillis, mgrs.): Vineland, N. J., May 23—Indefinite.
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—Indefinite.
MILLER, HENRY (Arthur Berthelet, mgr.): Portsmouth, O., May 30—Indefinite.
MILLER, HENRY: San Francisco, Cal., July 24—Aug. 26.
MORISON, LINDSAY: Boston, Mass., May 15—Indefinite.
MURAT (Fred J. Dalley, mgr.): Indianapolis, Ind., May 29—Aug. 5.
NAPOLEON (Herman Duler, mgr.): New Orleans, La., July 3—Indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—Indefinite.
ORPHEUM (Percy Melton, mgr.): Montreal, P. Q., May 1—Indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.
PAYTON, OORSE (Corse Payton, mgr.): Newark, N. J., May 1—Indefinite.
POLI (S. E. Poli, mgr.): Hartford, Conn., May 22—Indefinite.
POLI (S. E. Poli, mgr.): Bridgeport, Conn., May 15—Indefinite.
POLI (S. E. Poli, mgr.): Waterbury, Conn., May 8—Indefinite.
POLI (S. E. Poli, mgr.): Meriden, Conn., May 1—Indefinite.
POLI (S. E. Poli, mgr.): Worcester, Mass., May 1—Indefinite.
POLI (S. E. Poli, mgr.): Scranton, Pa., Nov. 21—Indefinite.
POLI (S. E. Poli, mgr.): Springfield, Mass., May 8—Indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—Indefinite.
PROCTOR: Newark, N. J., July 17—Indefinite.
RIVERVIEW: Louisville, Ky., July 16—Indefinite.
SCOTT PLAYERS (L. N. Scott, mgr.): St. Paul, Minn., July 2—Indefinite.
SHERMAN (R. St. Louis, Ill., June 4—Indefinite.
SPOONER, ORCIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—Indefinite.
STERLING (Sterling and Wilson, mgrs.): Grimsby Beach, Ont., June 26—Sept. 2.
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—Indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—Indefinite.
SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—Indefinite.
TEMPER (J. L. Temper, mgr.): Ashland, Pa.—Indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—Indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—Indefinite.
TRENTON: New York city—Indefinite.
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., June 12—Indefinite.
TURNER, OLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—Indefinite.
VANCE, WILLIAM (Robert Blavlock, mgr.): Des Moines, Ia., July 8—Indefinite.
WEST END (Wallace, mgr.): St. Louis, Mo., May 28—Indefinite.

TRAVELING STOCK COMPANIES.
ANDERSON, CLAYTON PLAYERS (Clayton Anderson, mgr.): Mexico, Mo., 24-29, Columbia 31-Aug. 5.
BAIRD, GRACE (Dave R. Curtis, mgr.): Paris, Tex., 24-29, McAlester, Okla., 30-Aug. 5.
BRECKENRIDGE (Chas. Breckenridge, mgr.): Ft. Scott, Kan., 24-29.
GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., 3-29.
HALL, DON C. (Don C. Hall, mgr.): Ironwood, Mich., 24-30, Rhinelander, Wis., 31-Aug. 6.
HICKMAN-BESSEY (James D. Prindle, mgr.): Little Rock, Ark., 17-30, Hot Springs, 31-Aug. 13.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Columbia, Mo., 24-29.
MAHER, PHIL (Phil Maher, mgr.): Malone, N. Y., 24-29, Massena 31-Aug. 5.
NEFF AND PENNINGTON COMEDY: Hugo, Okla., 16-29.
NESTLELL'S ASSOCIATE PLAYERS (E. H. Nestlell, mgr.): Ligonier, Ind., 24-29, Albion, Mich., 31-Aug. 5.

NICKERSON BROS. (Chas. A. Morrill, mgr.): Chanute, Kan., 23-29.
SPENCE, THEATRE (Sohns and Davis, mgrs.): Coalgate, Okla., 24-29.
TRIPLETT, WILLIAM (Hugh Lashley, mgr.): Lancaster, S. C., 24-29.

OPERA AND MUSICAL COMEDY.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—Indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 13—Indefinite.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—Indefinite.
BLAISDELL, WILLIAM (William Lavine, mgr.): New York city July 17—Indefinite.
CARLTON OPERA: Oelwein, Jamestown, N. Y., May 29—Indefinite.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—Indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Kansas City, Mo., July 14—Indefinite.
DEINER'S MUSICAL COMEDY (Geo. L. Barton, mgr.): Benton Harbor, Mich.—Indefinite.
DELMAN MUSICAL COMEDY: St. Louis, Mo., May 28—Indefinite.
FOLIES BERGERE (H. B. Harris, mgr.): New York city July 31—Indefinite.
FOLIES OF 1911 (Florence Sigfeld, mgr.): New York city June 26—Indefinite.
HARTMAN, FERRIS (C. V. Kavanagh, mgr.): Walla, Ida., 26, Colfax, Wash., 27, Lewiston, Ida., 28, Dayton, Wash., 29, Walla Walla 30, Pendleton, Ore., 31, La Grande, Aug. 1, Baker City 2, Weiser, Ida., 3, Boise City 4, 5.
HOMAN MUSICAL STOCK: Providence, R. I., May 1—Indefinite.
HONEYMOON TRAIL (Sherman and Cleveland, mgrs.): Maple Creek, Can., 26, Medicine Hat 27, Moose Jaw 28, 29.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, July 24-Aug. 5, New Plymouth 7, Wanganui 8, Palmerston North 10, 11, Hastings 12, Napier 14, 15, Masterton 16, Wellington 17-26, Christchurch 28-Sept. 6, Oamaru 7, Dunedin 8-14, Invercargill 15, 16.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22—Sept. 9.
MANHATTAN OPERA (Bobt. Kane, mgr.): Elmira, N. Y., May 21—Indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—Indefinite.
RORICK GLEN OPERA (George Lydig, mgr.): Elmira, N. Y., May 29—Indefinite.
SHEEHAN OPERA (Jos. F. Sheehan, mgr.): Detroit, Mich., July 24-Aug. 10.
SURATT, VALESKA (Lee Harrison, mgr.): New York city June 22—Indefinite.
SWEET SIXTEEN (John B. Willis, mgr.): Annapolis, Ala., 24-Aug. 1.
VALLEY PARK OPERA (Morison and Fitzgerald, mgrs.): Syracuse, N. Y., June 12—Indefinite.
WHALOM PARK OPERA: Fitchburg, Mass., June 10—Indefinite.

BURLESQUE.
GAY WORLD, THE: Toronto, Ont., 29-Aug. 5.
MERRY WHIRL (Gordon and North, mgrs.): New York city June 12—Indefinite.

CIRCUSES.
BARNUM AND BAILEY'S: Champaign, Ill., 26, Lafayette, Ind., 27, Portland 28, Findlay, O., 29.
BUFFALO BILL'S WILD WEST: Peoria, Ill., 26, Springfield 27, Jacksonville 28, Quincy 29.
FOREPAUGH - SELLS BROTHERS: Three Rivers, Mich., 26, Dowagiac 27, Michigan City, Ind., 28, Joliet, Ill., 29.
GENTRY BROTHERS: Minneapolis, Minn., 24-29.
HONEST BILL'S: Portsmouth, Ia., 26, Earlring 27, Dedance 28, Manilla 29.
101 RANCH WILD WEST (Miller Brothers and Arlington, mgrs.): Traverse City, Mich., 26, Big Rapids 27, Greenville 28, Saginaw 29.
SAUTELLE'S: Chester, Conn., 26, Higganum 27, Middletown 28.
SELLS-PLATO: Winnipeg, Can., 26, 27, Crookston, Minn., 28, Grand Forks, N. D., 29.

BANDS.
BALLMANN'S: Bismarck, Chicago, Ill.—Indefinite.
BANDA BOSSA: Luna, Cleveland, O., June 11—Indefinite.
BIANCA'S: Washington, Philadelphia, Pa., May 27—Indefinite.
CAPUTO'S: Kenywood, Pittsburgh, Pa.—Indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—Indefinite.
CIRICILLO'S ITALIAN: Indianapolis, Columbus, O.—Indefinite.
CREATORE'S: American League, Boston, Mass., July 17-Aug. 10.
FRULLIO'S: Electric Park, Kansas City, Mo.—Indefinite.
GARRAMONTE'S: Ontario Beach, Rochester, N. Y.—Indefinite.
GRAND OPERA HOUSE (Al. E. Gaylord, conductor): Steeplechase, Rockaway Beach, N. Y.—Indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—Indefinite.
NEW YORK SYMPHONY: Spokane, Wash., 10-29.
PASSERI'S: Washington, Philadelphia, Pa.—Indefinite.
PRYOR, ARTHUR (Don W. Stuart, mgr.): Ashbury Park, N. J., July 3-Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N. J., July 1—Indefinite.
RUSSIAN SYMPHONY (Modest Altschuler, conductor): Philadelphia, Pa., July 16-Aug. 5.
SCHENCK, ELLIOTT (Charles Strakosch, mgr.): New York city July 8—Indefinite.
SIRIGNARO, FELIX: Fontaine Ferry, Louisville, Ky.—Indefinite.
STANDARD'S: Forest, Kansas City—Indefinite.
TUMA, KARL: Riverview, Chicago, Ill.—Indefinite.

MISCELLANEOUS.
GREAT EMPIRE SHOW (W. L. Wyatt, mgr.): Greenville, Pa., 24-29.
HOWE'S PICTURES: Baltimore, Md., July 24—Sept. 2.
MILBRED AND ROUCIERE (Harry Rouciere, mgr.): Littleton, N. H., 27, Lancaster 28, Colebrook 29, Gorham 31, Norway, Me., Aug. 1, Rockland 3-5.
PARKER SHOW: Davenport, Ia., 24-29.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Turin, Italy, Aug. 1-15, Milan 17-29, Genoa Sept. 1-7.
WALDEN: Mont Eagle, Tenn., 24-29.

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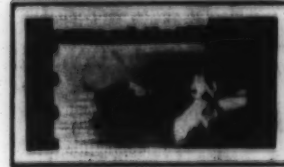
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MOTION PICTURES



"SPECTATOR'S" COMMENTS

FRIENDLY difference of opinion tends to respect rather than resentment. The man who always says yes to everything one utters cannot stand high in one's mental estimation, unless one be a vain creature, too cocksure of himself to admit the possibility of error. It is therefore with pleasure that The Spectator has perused a communication, recently received, in which he is called to account for having asked the manufacturers to give us more comedy and farce. The letter is a private one written to Charles L. Gaskill, of Los Angeles, and by him forwarded to The Spectator with this indorsement: "It so nearly expresses my own notions that I want you to see it."

The Spectator's critic commences with the following kind words:

I never read The Spectator except with tingling interest, and whenever I differ from him, which is seldom, I am moved to hide my waywardness even from my own eyes. That he is clear-sighted and prophetic all of us know who have read his stuff a year or two. That his judgment is almost unerring, taste good and disposition benevolent—even merciful—no reader of THE MIRROR will question. But the dear, dear fellow is certainly slipping one over us picture fans when he asks the manufacturers to give us more "comedy" and "farce" (see THE MIRROR of June 28) of the professed variety.

"Of the professed variety" is reading something into The Spectator's comments referred to, that may be misleading. But let us proceed. The critic goes on:

A house manager, with his too-often thick ear glued to the earth, should open his eyes and look up. Applauding a picture play seems so gratuitous a thing to do that the splendid stuff turned out by certain companies would appear to be received without effect. That's because we would feel foolish endorsing a picture—so full of life yet dead. But with the laugh it is different. The loud guffaw of ten persons, whose ideas of humor are extremely primitive, are heard by the solicitous manager, and, ergo, the picture is "going over fine." Yet, as is apt to be the case, there are scores and hundreds present who are filled with disgust—but it is silent. He seems incapable of sensing the silent but tremendous appreciation of his audience for such a picture, say, as the Biograph's Enoch Arden.

From the above may be gathered only a faint idea of the kind of "comedy" and "farce" that the friendly



WILLIS ROBARDS

With the Nestor Stock Company

a loathing and disgust for him that made one wish to kick his brains out. The "story" was utterly incoherent. Most "funny" stories are. They always will be, for not one man in every generation of men has been able to invent real comedy. The nasty, pasty stuff called comedy to-day should be thrown at night into the sewer. It is putrid, and as filled with disease germs as a rotting leper. One must be pretty well filled with beer and lobster to sit through it. For God's sake, don't defile the motion picture with it!—any more than is actually necessary anyway.

How Willie Raised Tobacco was declared to be a failure as comedy or farce, in a MIRROR review of July 5, which would seem to indicate that The Spectator and his critic are not so far apart as the latter imagines. And yet it is probable that there is still a wide divergence of views between the two on what may properly constitute humorous film material. Anyhow, The Spectator is not prepared to follow his critic to the extent of agreeing that "not one man in every generation of men has been able to invent real comedy," nor that all "stuff called comedy to-day should be thrown at night into the sewer." Surely in these sweeping statements the critic has said more than he probably means. It is to be feared also that he does not in this particular instance recognize the varying tastes and temperaments of the great public to which the motion picture appeals. The sense of humor differs in every race of people, and in every individual for that matter. No two persons look at a joke or a funny story alike, any more than they look at art in any form with exactly similar eyes.

Two ladies were walking out Euclid Avenue, Cleveland, and were passing one of those magnificent mansions surrounded by beautiful grounds, for which the avenue is famous. Both ladies paused in delighted admiration. One of them, her soul filled with an appreciation of the artistic effect, exclaimed:

"Isn't it perfectly grand?"

The other lady, equally enthusiastic, replied in a tone of rapture:

"Yes. Isn't it grand? Such a lovely place to put out the washing!"

Now it is very probable that if all civilized people were divided into two parts along the above lines, those who would have preferred to use the Euclid Avenue lawn for practical purposes would outnumber the artistic souls ten to one. It is for this reason that the theatre and the motion picture makers as well as the press are obliged to speak a language that their public can understand. It is when they are able to blend the primitive appeal with a basic idea of more subtle or artistic meaning that they may educate upward as well as amuse.

We can therefore find no excuse for disagreeing with the writer, whose views are under consideration, in the following:

But the point I wish to make clear is this, that from under the sable cloak of every well-built drama there emerges in good time and at the proper moment that little touch of humor which provokes the bubble of laughter that ripples cozily throughout the audience, and supplies in full sufficiency the stuff

from which laughter is made. I cannot help but refer again to the work of the Biograph director—it is that of a genius, and may well be taken as a model by many other directors. Who but he would have made those dear kiddies scoot under the bed out of the zone of carnage as they do in that lurid drama (?) of Fighting Blood? And granting that other directors had conceived the business, how many of them would have brought them forth at so psychological a moment? Is it not true that many directors would have forgotten the little chaps, and left them under the bed forever and ever? This Biograph man is not only a man of the finest dramatic instincts and sensibilities, he is also possessed of the gift of decent humor—real humor that is wholesome and irresistible. Of course, we could not label Fighting Blood a farce or comedy (perhaps), but I will go on record as saying that the humor of the story, such as the incidents mentioned, caused more real, hearty, happy giggling and laughter than any professed farce or comedy produced within the week.

Mr. Gaskill's friend believes that the people are fairly well satisfied with the general run of pictures as they are, "for improvement is noted everywhere," he adds, "and to-morrow promises great achievements." He then goes on to refer to the classes of people who make up the picture show attendance:

The whole gamut of the social scale is struck by them—the dear little lady who would blush to be seen at a "musical comedy," may be seated by the side of a member of the Supreme Court, and immediately in front of them the ragman and his wife. The pictures have not taken from the patronage of the regular theatre so much as they have evolved a new and entirely different patronage. And, believe me, the picture audience is, taken as a whole, higher-browed than the average audience of the average theatre. They are not clamoring for the "funny" stuff that has degenerated the stage either. The style of production that has made the picture play popular is the high-class drama and the fine travel and scientific stuff. I saw the Vitagraph's allegorical-historical-poetical The Battle Hymn of the Republic, this afternoon. I sat among people of refined sensibilities—grocers who read, brokers who quote poetry, sausage makers who would like to raise flowers, dear old ladies whose faces and manners evidenced the broad sympathies of real Christian hearts. As the wonderful picture unfolded, and its tremendous dramatic force and poetic beauty began to accumulate and intensify, many eyes filled with tears. I wiped my own away with the rest of them.

And yet, well-deserved recognition of The Battle Hymn



JANE WOLFE

With Kalem Stock Company

critic objects to, but further along in his letter he cites a particular example in the film called How Willie Raised Tobacco, which he characterizes as follows:

It wasn't funny. Its effect, particularly in juxtaposition with the story which preceded it (The Battle Hymn of the Republic), was uncanny. If you have ever looked up from the breakfast table into a passing garbage wagon, as we do every day in this glorious Los Angeles, you may appreciate the effect of this stuff about "Willie." Nobody laughed. "Willie" was so palpably a lazy, good-for-nothing ass, impudent and over-aged in his rotten worthlessness, that his every effort to force laughter created



NORMA TALMADGE

With the Vitagraph Players

of the Republic and high-class dramas must not blind our eyes to the strongly developed demand on the part of the public that they be given also plenty of opportunity to laugh. And to supply this craving The Spectator would wish to see not the inane, pointless comedies to which nearly everybody now objects, but farces and comedies, with some attempt at least to introduce legitimate ideas along with the foolishness.

THE SPECTATOR.

COWBOY FILMS FORBIDDEN.

Akron, O., has forbidden the exhibition of cowboy films. Reports do not indicate whether there is any discrimination exercised as between good or bad cowboy pictures.



THE WAY OF THE ESKIMO

Recent Selig Release Taken in Labrador



THE O'KALEMS IN IRELAND

From a Post Card Snapshot



SCENE FROM CAPT. KATE

Recent Selig Release Taken in Lower Florida

CORONATION FILMS THIS WEEK.

The Kinemacolor Coronation Film exhibiting the coronation in the use of this and the Kinemacolor machine. York this week Wednesday or Thursday at the Herald Square, the West End, and the Garrick theatres, and in Chicago on the same date. As has been stated in these columns, Kinemacolor represents moving picture scenes in natural colors by a process invented by G. Albert Smith and Charles Urban, who have been meeting with success with these pictures for the past two years in England.

The picture, it is reported, will last approximately two hours. The scenes shown will include the unveiling of the Queen Victoria Memorial, the investiture of the Prince of Wales with the Order of the Garter, the review of the troops by the King and Emperor William, and the procession of June 22 and 23. The naval review at Spithead and all the formal and private fetes connected with the celebration will also be shown.

J. J. Murdock, the head of the American company, also wishes to announce that having demonstrated the practical use of the Kinemacolor attachment on American machines, he is now prepared to instruct, and aid any operator in the use of this and the Kinemacolor machine. Information may be had by applying at the office, at 145 West Forty-fifth Street, New York city, or by writing for the series of articles prepared on projectors and projecting.

DANTE FILM FOR BIG THEATRES.

The Monopol Film Company, which owns the exclusive American rights for Dante's Inferno (Milano Film Company) has just concluded a contract with the Sam S. Shubert Booking Agency to put the film in the Auditorium Theatre at Baltimore, Md., for the early part of August. It is proposed to present this great attraction in proper style, and special invitations have been issued to the clergy. The music written by a noted Italian composer will be used and the lecture is in charge of the well-known lecturer, W. Stephen Bush. It is expected that the next place on the route will be Providence, R. I., to be followed by other Shubert houses. The way is thus paved for playing copies of the Dante film as regular traveling attractions in the large theatres of the country. The Monopol Company is also communicating with Dante societies, colleges, lecture courses and religious societies throughout the country, and the encouragement that is being received indicates, it is said, another Passion Play in public interest.

ADVANCED PICTURE EXHIBITION.

An instance of the value of advanced management in motion picture exhibition is furnished in the great success of the Montgomery Moving Picture Company, with houses in Atlanta, Columbia and other Southern cities. The houses are all conducted on a high plane, catering to the best class of people. Orchestras are employed and the pictures are featured, the daily changes of programme being advertised with posters like traveling attractions. A new theatre is being constructed in Atlanta where the music will include a pipe organ, a celebrated English organist having been engaged for the opening night. No vaudeville is employed.

LOS ANGELES CENSORSHIP.

Los Angeles moving picture theatres will be censored by an advisory commission, but they will not be under the jurisdiction of the police commission, according to an ordinance passed recently by the City Council. The advisory commission, or board of censors, is to consist of five members, one each to be appointed by the Mayor, Police Commission, Board of Education, Los Angeles Civic Association and Moving Picture Men's Organization. This board is to inspect and pass upon all motion picture films before they are shown.

EXHIBITORS' LEAGUE CONVENTION.

Big doings are expected at the national convention of the Moving Picture Exhibitors' League, which is to be held in Cleveland, O., Aug. 1 and 2. All exhibitors throughout the United States are invited. Large delegations are expected from Ohio, Pennsylvania and other States, and it is thought the gathering will be the largest one ever held of motion picture men. Information can

be had by writing to the League, Roberts Building, 233 Fifth Avenue, Pittsburgh, Pa.

LUBIN PLAYERS IN MAINE.

One of Lubin's leading moving picture companies has gone to Portland, Me., which will be headquarters for the company for the next month. Many scenes along the shores of Casco Bay and up through the White Mountains will be used for photo plays. Among the members of the company are Florence Lawrence and Messrs. McGovern, Myers, Johnson, and Brandt. Mr. Salter is director and in charge of the expedition.

PUBLICITY COMPANY FORMED.

The Motion Picture Publicity Company is a new organization recently established with Nathan Cohen as president and H. Z. Levine as general manager. Mr. Cohen is proprietor of the Monroe Press, a printing establishment, and Mr. Levine was formerly connected with a motion picture trade publication.

SELIG COMPANY PUBLICITY.

The Chicago Daily Journal devoted a page in a recent issue to illustrating and describing the Selig plants in Chicago and Los Angeles, and to interesting gossip of the Selig players, with portraits. It made a decidedly readable and attractive showing.

THE BLACHES SAIL FOR EUROPE.

Herbert Blache, president of the Gaumont Company of New York, and Mrs. Alice Blache, president of the Solax Company, will sail for Europe July 26 for a two months' trip.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

A. A., of Scranton, thinks the actress who played Edna in Tested by the Flag (Vitagraph) looks very much like Edith Storey, so long popular in Melies films. Yes, she does resemble Miss Storey quite a bit. She also acts like Miss Storey. In fact, she is Miss Storey. The leading man in A Good Turn (Lubin) has not been ascertained. The husband in His Misjudgment (Edison) was Robert Conners. The widow in Rescued in Time (Lubin) has not been ascertained.

R. Clayton, San Francisco, Cal., can get a picture of Florence Turner by writing the Vitagraph Company and inclosing the price. He wants to know who played "Dolores," and his question can be answered if he will give the title of the film.

"1912," of Montgomery, Ala., sends a clipping from an advertisement in Everybody's and wants to know if the lady's face in the "ad" is not that of Alice Joyce. It surely is. Miss Joyce posed for photographers and artists before going into pictures. Mr. "1912" sees sixty to seventy reels a week, which is surely going some for Montgomery. In fact, it is about the total output of both fields. He notices that many picture actors still "talk to the camera," write full page letters in a dash, "fall to hear the thunder of approaching horses," and "do their slushy love making in front of the machine." Nevertheless he asks:

If the "movies" keep on improving who can predict the final outcome? Speaking of comedy films, how about When the Tables Turned (Melies) and Money in the Bank (Kalem)? I consider The Misanthrope a very fine paper, especially on motion pictures—in fact, the best on that subject.

The Biograph question of this writer cannot be answered. Nora in Money in the Bank (Kalem) was Miss Greenwood. The two girls in The Higginsons vs. Judsons (Lubin) were Miss Lawrence and Miss Tayne. The Imp, film mentioned is so old that the names of the players could not be ascertained.

May Calahan, of New York, is an admirer of Leo Delaney, but while her opinion is sincere and justified, The Spectator would suggest that she reform her style of expression. She says: "Believe me, Mr. Spectator, there's

some class to Leo Delaney. Don't you think so? Costello is certainly fine, too, but Leo is some kid." Miss May should understand that this sort of Jimmie Tough talk isn't a bit pretty coming from a lady. The doctor in Courage of Sorts (Vita.) was E. R. Phillips, and the mother, Julia Swayne.

Ashton Crawford, Boston, Mass.: Address the Reliance Company, No. 1 Union Square, New York city.

Bagatelle, Philadelphia, Pa.: A Victim of Jealousy was released June 9, 1910; The Purgation, July 4, 1910; The Marked Time Table, June 23, 1910; The Face at the Window, June 18, 1910. The name of the Pathe actress who played the old woman roles in Lucia's Broken Romance, The Chief's Tallman, and His Baby's Doll was Gertrude Norman. The Biograph Priscilla is not now with that company. The rescuing fireman in Into the Jaws of Death (Edison) was Richard Neill.

Mabel Hammond, of Fort Scott, Kan., wants to say "just a few words about her favorites." She writes:

To my idea the Biograph Company leads them all in scenarios, staging, appearance, personalities, youth, and also ability. Wilful Peggy was my favorite until I saw The White Rose of the Wild. The young lady who played the lead appealed to me greatly. She certainly deserves special mention for her work in that special film. I have only had the pleasure of seeing her once, but now whenever I go to a picture show I look for her sweet, innocent-looking face. I admire Miss Lawrence, of the Lubin Company, only in society plays. She is fine as a banker's daughter and wears beautiful clothes. Maurice Costello is clever, too.

Helen Joyce, of Elizabeth, N. J., writes as follows:

I want to give my favorite a little applause. I think Mary Pickford, of the Imp., is one of the most beautiful, graceful and altogether charming little actresses in motion pictures. Of course there are others almost as clever, but "Little Mary" is a dream.

Mr. Walthall is with the Reliance, and his first picture since his re-engagement with that company will be released soon.

Jerald L. Mulkey, Jacksonville, Fla.: Yes, the Biclair Company buys American scenarios and will soon be rehearsing American pictures acted by American players. New York office, East Twenty-seventh Street. Mr. Mulkey says he "certainly enjoys" The Misanthrope.

Fred H. Oswald seeks to get over the reticence of the Biograph Company regarding their players by asking The Misanthrope to answer "yes or no" to a question regarding a player in a certain picture. It is an ingenious way of putting it, but cannot be complied with. Mr. Oswald says he buys The Misanthrope weekly chiefly for its tiptop moving picture section.

Zelda Harvey, who plays for the pictures in a California theatre, fails to recall "one item" in this department of The Misanthrope "in which a word of praise is given to the most wonderful actor in the moving picture age, Henry Walthall." She then proceeds to make good the alleged deficiency as follows:

Mr. Walthall from a scientific point is a most perfect actor. He portrays every thought, and each and every movement is perfection. As long as I have been playing for the pictures I have not detected one error in his acting.

"A Misanthrope Reader" of Jacksonville, Fla., declares that The Misanthrope "is the best paper published of its class," and "I can hardly wait for the weekly issue to come out. I read it through twice to be sure I didn't miss anything. It is a dandy, you bet." The leading man in Tested by the Flag (Vita.) was Leo Delaney. The leading man in Montana Ann (Selig) was J. J. Carrigan. Marion Leonard has made no announcement of her plans on her return from Europe.

Forney Wiley, of Atlanta, Ga., asks for information regarding players but fails to name the makers of the films. Unless the film is of unusual importance it is difficult to identify it without the name of the maker being given. The letter continues:

I want to praise the work of Helen Gardner, Mabel Norwood (?), Edith Storey, Mabel Pickford, Alice Joyce, Florence Lawrence, Gene Gauntier, and the Biograph girl in Her Sacrifice and The Jealous Husband. Also a good word for Leo Delaney, John Bunny, John Cumpson, and King Baggot.

Reviews of Licensed Films

The Backwoodman's Suspicion (Kessany, July 15).—The story of the husband who grows jealous without real cause is most intelligently presented in this film. For once the innocent wife and the equally innocent man do not overstep propriety in order to give the husband reason for the jealous passion that overcomes him. An author, out in the back woods for local color, teaches a woodman's wife to read. While the husband is away fighting a forest fire the author receives word of his wife's dangerous illness, and he hurries off to catch a train. The woodman's wife goes part way with him to show him a short cut to the station. When the woodman reaches home it looks like an elopement, and he starts out for revenge. The hard and dangerous riding over broken mountain trails, the woodman to overtake the author and the wife to overtake her husband and prevent murder forms the exciting incidents of the story. She reaches the two men just in time. It is well acted all through.

The Geranium (Vitaphone, July 15).—Living on a slender thread and by the mere power of their ability to portray human life and nature truthfully and interestingly, the Vitaphone producers have given us another of their charming pictorial tales that appeal so strongly to the average heart. A kind, young peddler sees a little sick girl in a tenement window and gives her a geranium. The flower cheers her little heart, the family become more gentle, the peddler himself secures a doctor who refuses pay for his attendance, and all around a spirit of love and helpfulness is bred that ends in the child's recovery, and an engagement between the peddler and an older sister. It is primarily a Vitaphone "life portrayal." Little Adele de Garde played the child with fine simplicity. The scenes are not made pointed enough, and the titles tell too much, not leaving it to the action. Then, too, there are occasions when it lacks good taste. Bringing the garbage can into the drawing room and the mother putting on the clothes therein is as revolting as it is unnatural. It was not apparent that Marjorie was Bertie's wife until well along in the story; therefore a point was missed. The story consists of the efforts of Bertie and his wife to make his mother young. She is so rejuvenated that when she returns her own husband does not know her. She hastens back to Bertie, and her old clothes are resurrected from the ash can and an old clothes dealer and father appearing, then recognizes her. In spite of the rather ponderous handling, it is amusing and generally well acted. A pruned story would have resulted in more logical and consistent development.

Making Mother Over (Kalem, July 19).—There is a capital humorous idea back of this film, but why it is not fully brought out is hard to see when one analyzes the treatment afforded it. The situations are not made pointed enough, and the titles tell too much, not leaving it to the action. Then, too, there are occasions when it lacks good taste. Bringing the garbage can into the drawing room and the mother putting on the clothes therein is as revolting as it is unnatural. It was not apparent that Marjorie was Bertie's wife until well along in the story; therefore a point was missed. The story consists of the efforts of Bertie and his wife to make his mother young. She is so rejuvenated that when she returns her own husband does not know her. She hastens back to Bertie, and her old clothes are resurrected from the ash can and an old clothes dealer and father appearing, then recognizes her. In spite of the rather ponderous handling, it is amusing and generally well acted. A pruned story would have resulted in more logical and consistent development.

Beastie's Ride (Metz, July 20).—A thrilling situation is well handled in this Western story. The wrong man has been arrested, and later lynched for a murder committed by the leader of the lynching band. The victim is swung off from the limb of a tree, but the limb breaks and a new tree must be selected. This absurd line logically for the prisoner's sweet heart to get the sheriff and come to the rescue, she had previously learned from her half-witted brother who the murderer was, and had secured an incriminating bullet where it had been embedded in the side of the house. The altered scene, showing the murderer to lynch the prisoner and the ride of the rescuers were well timed for effect. Edith Storey played the part of the girl.

The Ghost (Biograph, July 20).—There is some ingenuity displayed in the framing of this farce, which tells an unusual story that is quite laughable. Three Haffes burglars read of a house that is haunted and each determines to rob it, relying for safety on being taken for a ghost. One burglar thinks the second is really the ghost and flees in terror. The second burglar is then frightened away in the same way by the third, who carries off the silver, but is arrested by a policeman as he is exhibiting the booty to the other two. The acting is excellent.

Jinks Joins the Temperance Club (Biograph, July 20).—This is a pleasing farce comedy, smoothly and effectively told. There is no attempt to force laughter and the result is that the amusing situations are honestly come by. Jinks is a dutiful and obedient husband, who joins the temperance club when his wife demands it, and, what is more, he means to keep his pledge. His wife goes to a convention and Jinks invites the boys over to spend an evening. They bring bottled goods, but he banishes the stuff indignantly. He is called out temporarily on business and the callers bring back the hamper of wet goods and proceed to consume the same. When Jinks returns, his visitors are in disreputable shape. At that moment Mrs. Jinks and the temperance ladies arrive home, and nothing can convince them that Jinks is not a backslider until one of the boys confesses, and Jinks and his wife are reconciled. It is thought that a little more time would have improved the effect of a few of the scenes. Spectators must have opportunity to follow a story, as much in farce or comedy as in drama.

The Way of the Eskimo (Selig, July 18).—Done with the special care and magnitude that this company is wont to bring to bear upon its backgrounds (the scenes were made in Labrador), this film is additionally interesting and remarkable in that as much effort seems to have been taken in relating the story and depicting the costumes and odd customs of these people, which it does to an exceptional degree showing not only the life in the long winter when the natives live in snow huts, but also the summer when tents of skin are used. The two leading characters are taken by Eskimos, the woman, Columbia Knutevick, and her lover, Zachariah, both giving a very interesting performance. She is quite content to rub noses until a white trapper shows her how to kiss. Then she goes off with him in the winter, but Zachariah rescues her when the summer comes, and she is purified by the medicine man and walrus oil, and then comes the Eskimo marriage ceremony after which Zachariah takes home his bride, and incidentally rubs noses with the Eskimo way of kissing. The film is one of the most notable of the season.

The Daughter of the Watch (Pathe, July 18).—The backgrounds of this film represent an old foreign city in the time of the night watch, and is interesting on that account and for finished acting. While the old man is off guarding the village two men abduct his daughter. The rest of the film is occupied with his endeavor to regain her, which he does with the help of a young cavalier.

life gave a supper at her house to raise funds for the church carpet. She received a telegram from her daughter's husband bidding her come to her daughter's bedside. Her husband would not give her the money. The butter and egg money was not enough, so she took the money for the church carpet, summoned to present on money to the pastor she was obliged to tell her husband. Evidently he felt she deserved punishment, for he refused, but at church—a remarkable scene—he relented during the singing of the hymn and the little granddaughter slipped the deficiency into the grandmother's hand as she rose to confess, but handed over the money instead.

Her Gypsy Rival (Pathe, July 19).—Here is another Pathe gypsy story that is more or less interesting, the only new element being that her gypsy rival turns out to be her sister. The backgrounds are especially happy, and it is generally well acted and managed. Dolores runs away as a young child and is found by the gypsies. Fifteen years afterward she leaves them on account of their cruelty. She becomes companion to her own sister through an advertisement in the paper. It would seem as if a maid would have been better, as one might hesitate to hire a gypsy as a companion. However, Dolores seemed to have enough culture along with her beauty in spite of her past life to attract her sister's lover. Found with him, she is cast off, but he discovers her identity from a lock, brings her back and there is a general readjustment.

The Indian Brothers (Biograph, July 17).—Primitive tribal justice is illustrated in this notable picture and clearly warrants the scenes of violence and bloodshed that are introduced. The acting is of the best, and the backgrounds are artistically chosen in wild mountain surroundings. A renegade Indian, from a hated rival nation, is denied admittance to a tribe by the old chief who offers the applicant a square's dress to signify that he will be fed if he will demand himself wearing it. For the insult the renegade returns and kills the old chief. The chief's brother is away hunting, and the Indians signal him by great puffs of smoke sent up into the air. He returns, trails the murderer, finds him the captive of another tribe, fights a dagger duel for possession of the prisoner, and then kills the murderer, laying his body as he had vowed, by the elevated grave of his dead brother. The acting of the avenging chief closely approached convincing grandeur, befitting the solemnity of the part.

The Loss of Family (Vitaphone, July 18).—The remarkable care and accuracy that is displayed in this production, all its setting and typical characters make this a thoroughly delightful film to witness, though the story is not especially novel—in fact, quite common. The dress model at the Altars becomes enamored of a dress she tries on for a wealthy lady. As the apprentice refuses to work overtime, she offers to deliver it that evening, thereby thinking to wear it to a dance, intending to deliver it in the morning. At the dance the dress is torn. She mends it and delivers it. The woman, however, appearing at the store with her complaint prevents an arrest, saying the dress was hers and she chooses to recall the charge.

Her Dad, the Constable (Kessany, July 18).—A novel plot working up to a decidedly amusing finish makes this comedy refreshingly laughable. The country girl goes to the city, meets a millionaire and is engaged to marry. She goes home for the wedding, her lover arranging to come the next day in time for the ceremony. But he misses the train and is obliged to ride at top speed in his automobile to be there in time. Now the girl's father is the town constable and he gets a telephone message from the next township to stop an automobilist for speeding. The result is that he locks up his prospective son-in-law, turning a deaf ear to all explanations. The mistake is discovered when the constable exhibits the papers taken from the prisoner to the waiting guests in his house. The acting is excellent.

The Warrant (Selig, July 18).—An extremely well played and managed drama is presented in this film, the wholly natural acting of the principals being especially noteworthy. The sheriff of a Western town adopts an orphan, and when she grows up would offer to marry her, but learns that she loves another and resigns his hopes. After the marriage the young husband starts on the downward road, drinks, gambles, and in a card game shoots a man by accident. The sheriff pursues him, and in an effective scene in which he exhibits an infant's garment, prevails on him, for the sake of the wife, soon to be a mother, to go back and stand trial. At the palace where the victim of the shooting is still on the chair where he was shot (it would seem that a man dangerously wounded would have been made more comfortable) it is discovered by marks on him that he is an outlaw for whom there is a reward. The sheriff, therefore, frees his prisoner, who comes back to his wife, reformed by the experience. This Thayer, as the sheriff, was splendid, and Gertrude Hamilton and William Duncan as the young couple, were excellent. The rest of the company gave fine support.

The New Church Carpet (Edison, July 18).—It is felt that it would not be exaggerating matters very much to say that to all appearances this picture might be a panorama from actual life; the story springs from the characters so naturally, and the settings and general movement are so in line with life. Marian Nesbitt, as the wife, gives a most convincing interpretation of her character, while from the work of the husband (Robert Brower) noteworthy for what he did not do, one was able to thoroughly understand his point of view—a thing not always realized in such a part. The

celebration (Pathe, July 18).—This film consists of Mayor Gaynor's review of New York's Fourth of July parade. A feature is the large dragon carried in the section representative of China.

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Celebration (Pathe, July 18).—This film consists of Mayor Gaynor's review of New York's Fourth of July parade. A feature is the large dragon carried in the section representative of China.

Benares, the Holy City of the Hindus (Pathe, July 18).—The Golden Temple, wherein are kept the sacred cows, together with the temple of monkeys is a feature of this film. Others depicting the customs of these people are views of the inhabitants bathing in the sacred waters of the Ganges, and the manner in which the dead are disposed of by cremation.

A Famous Duel (Edison, July 19).—The Edison comedians have made a laughable film out of this none too fresh story, and the success is due to the original treatment, as mingling of sincerity and caricature gives the humorous effect. Our fat friend John Cumpson accidentally offends a very Frenchman by being polite to a lady in a restaurant. The Frenchman challenges and John is forced reluctantly to accept. His

fear and clumsiness and his efforts and those of his second to conceal these conditions in the face of the ferocious foreigner furnish the comedy of the film. An anonymous letter, written by John's second to the Frenchman's sweetheart, warning her that if she doesn't stop the duel her fiancé will surely fall, brings the lady to the scene just in time to save John from being shown up. But he brags about the affair at the club and the Frenchman overhears him, whereat John sneaks out, properly humiliated.

The Prodigate (Selig, July 20).—This picture is given masterful interpretation both in scenic effects and general treatment, but it is felt the climatic situation and scenes were not as accurately managed for the bringing out of the underlying idea of the drama as might be. The discovery scene ought have received more emphatic treatment, and had the knowledge of the marriage of Du Bois been given the spectator before the letter perhaps the situation might have gathered strength. Captain Du Bois leaves

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Tuesday, July 25

SHE CAME, SHE SAW, SHE CONQUERED

A Picture of School Days

Mark Twain in "Huckleberry Finn," or "Tom Sawyer" never brought these happy days more vividly before us.

Wednesday, July 26

THE QUEST OF GOLD

In the Wilds of Alaska

Thrilling risks of life by men who penetrate the forests and tundra and climb the mountains of the Yukon and Klondike. Stirring scenes of great splendor and daring.

Friday, July 28

THE STRATEGY OF ANNE

Funny Boarding School Romance

Something doing all the time—a young girl elopes and the irate father gets mixed up in a taffy pull with the principal of the school.

Saturday, July 29

TWO WOLVES AND A LAMB

A Matter of Business

Two scheming rascals try to fleece an inexperienced young man and get caught at their own game. It tickles us to see the villains foiled.

Monday, July 31

FEATURE THIS—IT WILL DRAW THE CROWDS

RELEASED AUGUST 18

The Vitagraph Monthly of Current Events, including a head-on collision between two giant locomotives going sixty miles an hour.

NEXT WEEK—Tuesday, August 1, "The Clown and His Best Performance"; Wednesday, August 2, "The Price of Gold"; Friday, August 4, "The \$100 Bill"; Saturday, August 5, "The Death of King Edward III."; Monday, August 7, "Intrepid Davy."

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Released Friday, July 28th

THE CLOWN'S BABY

(Dramatic)

A dramatic story of life under the big "white top." A unique story of the "mawdust" ring, beautiful in its appeal to the heart. (Length, approx., 1000 feet.)

Released Saturday, July 29th

THE TWO FUGITIVES

(Western Drama)

The story of two fugitives from the law and the sacrifice of one for the other and his family. A strong and uplifting theme, excellently played and superbly photographed. (Length, approx., 1000 feet.)

Two Lively COMICS in Essanay

Released Tuesday, August 1st

COMMY, THE CANVASSER

The story of an irrepressible salesman, just bubbling over with fun. (Length, approx., 545 feet.)

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His wife for the wars and is wounded. He is nursed by his wife's sister, makes love to her and marries her. The situation is rather inconceivable, as one would think she would have known her sister's husband's name. The wife comes to visit her sister and the discovery is made. He sees and she becomes expert at fencing, later disguising as a youth and avenging her own and her sister's wrong in combat.

The Sky Pilot (Vita., July 21).—Effective atmosphere is given to this film story of Alaska by the wild, wintry scenes, in which much of the picture is taken. The story, however, has little plot, although it is not devoid of sentiment and interest, especially if we can accept the principal event—the entire change of character of the violent Charles Hudson, well played by Harry T. Morey. Hudson, nearly killed a man, went to prison, was pardoned, and became a clergyman, or "sky pilot," going to Alaska. Here he labored among the poor Eskimos and tried to save the life of the man who had been his successful rival in love years before. But the man perished and the sky pilot, having proved his worth, at last won the widow Bertha Kriegeroff as the wife and widow did her usual bus work, and Alfred Hollingsworth as the first husband was also good.

By the Aid of a Lariat (Kalem, July 21).—This is a thrilling story of the Indian and

cowboy sensational sort, without much plot, but with a novel, exciting situation that is very well carried out. A family of pioneers, traveling the wilderness in a wagon, stop for rest, and a girl goes for water. She is beset by Indians, and is saved by a cowboy, who throws his lariat across a canyon, and on this slender cord she crosses to safety. When the Indians try to follow, the lariat is cut. The cowboy then rides for help, and with other cowboys drive the Indians from the settlers' camp. Of course, his reward is the girl. In some scenes the canyon appeared deep enough, but in others it was not discernible in the photograph, although it was no doubt there. Some of the details were confusing as to the period when the attack was supposed to happen. The pioneers in an emigrant's wagon, and the hostile Indians would seem to refer to some time some years back, but the Indians (one at least) were armed with repeating rifles and the girl wore divided skirts.

The Capture of Fort Ticonderoga (Edison, July 21).—This is the second in the series of Edison historical events in picture, and is noteworthy for its vivid portrayal of this sudden attack of the Green Mountain Boys and for the actual scenes laid in Vermont near Lake Champlain. The scenes at the fort are taken from the old fort itself, which is now undergoing the process of reconstruction and restoration. One must necessarily admire the care and detail present in making this an altogether realistic and artistic production. Ethan Allen is commissioned to capture Fort Ticonderoga from the British, and thus aid the Americans in Boston. He is unexpectedly aided by Betty, who goes to seek the only physician in the vicinity at the fort. She informs Ethan of the drunken state of the Britishers, and in the early morning the Vermont Boys cross the lake and rousing the commander find him an easy victim. It would have been less disconcerting had the physician and Betty been seen to enter her home after leaving the banquet. Seeing them next settled there in the home is a too abrupt transition.

A Review of the French Army (Pathe, July 21).—This film consists of the different divisions of the French army passing in review before the President and makes a very imposing picture.

The Perfume Clew (Pathe, July 21).—The story for its kind is uniquely worked out, the detective crawling over the cab making a feature. The gambler, given to desperation by his debts, on returning to his hotel, goes through the keyhole into the next room, where the occupant is buying some jewelry of a salesman. On these people's departure the gambler and his wife break into the next room and take the jewels from the desk, in which process the man injures his finger. He stays the blood with the woman's handkerchief and then drops it. From the perfume thereon the detective later traces them, follows them on the back of the cab and has the driver drive them into the contrivance of the police station.

How a Boy (Pathe, July 21).—A little boy steals some flowers from a wealthy man's garden, and is discovered by the police. She has him traced by the police, though the process is not shown in the picture. Before the judge she learns that the boy stole the flowers to sell for money with which to buy his sick mother medicine. She visits the home, but the family is next seen at her home, where the producer has them transported through the rich man's wealthy garden. It is agreeably enacted, but as may be seen is faulty in construction.

Widow Pogson's Husband (Vitaphone, July 21).—This is laughable farce-comedy, and by reason of the capable cast and the convincing management and acting than by the story which is somewhat mechanical in construction. The love-lorn Stebbins, played so well by Mr. Runny, hires a bum to enter the "Widow" Pogson's house, to bring his intention to follow the imitation burglar at the very first opportunity and win her heart. But the burglar turned out to be Mrs. Pogson's own husband, who had previously deserted her, and was reported dead. The comic was speedily reconnected, and the lady arranged to teach Stebbins a lesson. She laid a trap for him as if shot off her revolver, called for him, and when Stebbins came to the rescue gave him the revolver, and had a friendly policeman arrest him for murder. Stebbins had in her his freedom. Kate Price as Mrs. Pogson was excellent and William Shew as her husband was also good.

Reviews of Independent Films

Teddy's Three Ducks (Eclair, July 17).—Teddy's three sweethearts, two maids, and the coach, arouse the jealousy of their respective lovers, and Teddy is obliged to fight a duel with each. The first is a duel on bicycles, the second on roller skates, and the third is done with a water-skiing boat. In all these, Teddy is the champion and receives his reward with love and kisses. It is after the exaggerated European method.

Charlie Has a Manuscript (Eclair, July 17).—This film shows the parsimony of Charlie in attempting to sell a manuscript. He sees the attraction of the manager with an actress and follows him to his home. Thus having this checkmate upon the manager he may read his manuscript without interruption. The assembled family go to sleep.

Southern Girl's Heroism (Champion, July 17).—This picture contains some well conceived scenes, and the acting is generally good, though the actors do a number of unnecessary things, such as covering a man already wounded from a drug, with a revolver. The story, while somewhat interesting, is peculiar. The southern father will not permit his daughter to marry the young man in the Union ranks. This young man, during the war, in a well-imagined skirmish, takes the father prisoner and carries him in his tent. Later the father escapes by some means and shows his gratitude by sentencing the young man to be shot when he is found at his home. The daughter drags the sleeping guard, and the negro slave puts on the young man's clothes, with a bag over her head. Her life is saved by the return of the lover with reinforcements. It is wondered if the girl would have been permitted in the last scene at the shooting.

The Old Class Reunion (Imb., July 17).—This finds this a thoroughly interesting and entertaining picture from the nature of the story and the consistent and able treatment afforded it. The plot, however, is not new in idea. It is well acted; the old professor doing creditable work. He sets out his old dress suit and goes to the banquet of his old class, leaving his wife behind wondering just what she will have to eat and where she will get it. At the dinner the host loses his ruby, and as the professor backs out of the room fearing to be

searched but they find the hidden diamonds in his clothes, he is suspected. One of their number follows him home, and through the window sees him give the food he has taken to his wife. In the meantime the ruby is found, and they all come to the professor's house and present it to him.

The Ranchman's Nerve (American, July 17).—While this story is one of its actions on the screen arouses a few questions in the mind of the spectator, it is altogether interesting because it is well acted and told amid telling and characteristic scenes. The sheriff and his posse start out to catch the terror who has been plundering the road. The sheriff is shot in the arm, and for some unaccountable reason no one else goes on to capture the bandit, but they all return, declaring they must have a man of nerve for sheriff. A test is made, and a stranger stands the dare. He goes unarmed to the outlaw's mountain home, and for the sake of his mother and sister orders him out of the country—a strange procedure for a sheriff who must give account. Later the outlaw tries to shoot him from a distance, but is quickly shot by the sister, who has followed. One might consider her a rather unnatural sister, and also wonder at the being attitude of the man of nerve and the sister. Plain gratitude on her part would have seemed more becoming and natural at that moment.

A Moral Coward (Powers, July 18).—The deep underlying significance of this unpleasant though exceptionally dramatic story is not fully realized by the actors; therefore it would seem better unknown as a masterful interpretation is the only excuse for such an offering. Found in the wife's apartment is the husband and notice, he gives himself up as the man they are looking for, whoever he may be, and thus saves her honor. A number of years after he dies in prison of brain fever. She then confesses to her husband and he casts her off. At length she dies on the dead convict's grave, craved by her silent suffering and anguish.

All Aboard for Honeymoon (Solax, July 18).—What should have been a very funny farce was damaged badly by being taken at a speed that

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Strange freaks of fate turned a quiet-mannered cowboy into a supposed desperado and stage robber and finally won for him the prettiest girl in the county. A bully Western. Length about 1000 feet.

THE NEW OFFICER

Released Monday, July 31

Here's a sure gloom-chaser. The troubles of a new cop. He put his foot in it at every step and finally was arrested on suspicion of burglary. Length about 1000 feet.

THE GYPSY

Released Thursday, August 3

Cupid made a flying leap over social barriers. After the young aristocrat's family had driven his fair gypsy bride from the house he followed and renounced all for the sake of his love. Powerful heart appeal and clever acting. Length about 1000 feet.

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made the characters jump through their parts with distressing activity. All convincing qualities were therefore lost. The well constructed though somewhat mechanical story concerns the photographs of a married man and a married woman, strangers to each other, that were mislaid by the delivery boy, thus arousing the jealousy of the respective wife and husband of the two photographed people. To make matters worse, the suspected man and woman happened to go to the same hotel to dine and happened to get seats at the same table. Here they were discovered by their better halves, who had been out sleuthing, each with a photograph in hand. Hair pulling, beating up and so on resulted in each scene, the poor photographer coming in for his share. The boy finally set matters right by telling the truth. The photographer was the only character that appeared to realize the necessity for anything like natural acting. The rest mugged at the camera too much.

A Forest Romance (Reliance, July 19).—Tragedy would have been a better title. The story is morbid, although it drives home in a one-sided way a powerful moral. A woodman's wife becomes smitten by a city traveler and they elope. They become lost, run out of food, and the woman falls over a cliff, injuring herself. The husband meanwhile has been hunting the fugitives and comes across the man, who has left the woman in quest of water. He swears that he has not seen her and is given food and allowed to go. Thereupon he deserts her, having repented of his act. She drowns herself to water, but perishes as she reaches it.

Her Captive (Bison, July 18).—One could hardly class this with the better form of story, partly for the reason that one cannot admire the hero—that is, sympathize with his weakness, for he surrenders his manhood too quickly. The settings are good. An irate father, who realizes the part in all the fullness of stage tradition, refuses, in accordance with the prevailing law of motion picture, to let his daughter marry the man she desires. He is out West trying to make his fortune, and the father intercepts all his letters. At last the father writes him of her marriage, and the girl receives his congratula-

tions. But he has taken the downward path, and in seeking him she at last finds him in an unexpected manner. She has become a circus operator, and he breaks into the office. It would seem as if he would have recognized her before, but after she had summoned the police she sent them away on finding his identity. Naturally one is better able to admire law abiding heroes and heroines.

That's Happiness (Thanhouser, July 18).—One finds this an entertaining picture from the realistic atmosphere it creates in its backgrounds of life among the factory girls. The stitching room with the forelady and later the iron workers' hall were suggestive and characteristic. The story itself is not quickly, but some might feel that the more of the characters in the action of the plot were more sentimental than natural. A shirtwaist maker saves her co-workers from falling into a panic on a false alarm of fire at the factory. A wealthy lady reads of her bravery and adopts her. At a dance and dinner given in her honor she joins for the old times, and that evening leaves her benefactress to find her happiness among her old associates. The young lady playing the lead gave an interesting performance, but might have had just a bit more poise.

The Plains Across (Nestor, July 19).—One must admire the smooth and natural movement of this story and its consistent and logical development, though one somehow wonders at the ability of the little girl to make her meaning clear among the Indians and to understand them in return. The scene of the encampment makes an artistic picture, but the plain hardly bears out the appearance of such a place. Why not have changed the title? The acting of the Indian is convincing. As the son of the chief he is wounded in an attack by the Indians on the white settlers and taken to their cabin and cared for. Here he makes friends with the small daughter of the family. On his leaving she slips away to seek her Indian. She is found by the tribe and taken to the camp, where she finds him. The settlers are aroused and follow. The Indian, fearing bloodshed, seizes the child, decors them away, and takes her home to her mother.

Sherlock Holmes, Jr. (Rez, July 20).—One finds this an amusing and clever little comedy of the better class, though, perhaps, a little forced in places. Strange to relate, the cure for drink remedy seemed to act like a sleeping powder. The settings are distinctive and superior. Buster becomes possessed with the idea of becoming a detective. He catches the cook at the sideboard helping herself to wine. The parents buy a cure for drink drug and place it in the wine. Company comes and they all succumb, including the cook and policeman. Two tramps enter and likewise fall, only it takes them a little longer, for Buster pursues them quite a time before they fall asleep. He ties their legs together and is later joined by the waking family. Ingenuity is shown in the working out.

Just for Her (Imp., July 20).—This is the story of two friends and the sacrifice of the honor of one for the honor of the other. The story leaves behind it a feeling that it is more morbidly sentimental than a wholesome story of life. One friend marries the girl the other loved. Later this friend juggles his company's books and the other friend again sacrifices himself by assuming to be the guilty man, though it would seem that his figures and handwriting might have disproved it. He is sentenced and the other kills himself after writing a confession. The woman then obtains pardon from the governor and later marries the man. It is rather long drawn out at the end.

The Charitable Young Lady (Itala, July 20).—An artist gives lessons in painting to a young marchioness and falls in love with her, forgetting his old love whom he casts off. She has a child and upon applying to a charitable institution in which the young marchioness is interested, this young lady visits her and learns of her lover's perjury. She takes him to the girl and brings about a reconciliation. The acting was not sympathetic enough to be impressive, and perhaps the story might have been more clearly and deftly handled.

Cheyenne's Courtship (Bison, July 21).—This film is interesting in introducing the burial of an Indian chief and the adopting of a new head for the tribe, which seemed to include a snake dance. The battle scenes are impressive and the general atmosphere of Indian life up to the usual standard of excellence this company has exhibited for quite a period. The story concerns the battles between the Cheyennes and the Sioux. Wild Flower and her lover, White Elk, learn of a planned attack of the Sioux. They inform the tribe, who break up camp. In the retreat Wild Flower is captured. White Elk and a band headed by the chief rescue her. The chief is shot in the attack and White Elk is appointed chief in his stead.

Two Little Girls (Thanhouser, July 21).—John's wife elopes with another man, taking her infant with her. Her lover proves faithless and leaves her. Seven years afterwards her home burns down and she seeks refuge in an elderly couple's home, where she dies, giving the locket with her first husband's picture to the child. The little girl runs away on hearing she is to be sent to an asylum. She meets John's daughter by his second wife on her way to a May party. This little girl takes her home, where her identity is discovered, and she is taken into the family. The story is smoothly told and the May party of children introduced is a pleasing diversion.

Sergeant Dillon's Bravery (Solar, July 21).—One must appreciate the excellent military atmosphere maintained in this film and the care in detail shown in this direction, but the story itself is hardly original enough in idea or conception to arouse much enthusiasm. The acting did not seem to have much depth, but, owing to the rapid movement of the players, the cause of which might be investigated by the producer, as it does not seem a fault due entirely to the operator, it is rather difficult to judge of the exact capabilities of the players. The rival, Lieutenant Mason, makes it appear that Sergeant Dillon has appropriated funds. He is put into the guard house, but escapes by means of the girl involved and a file. He joins the fray and saves the perilous captain's wife, who, later dying, confesses.

Mutt and Jeff at the Fortune Tellers (Nestor, July 22).—Our carnival friends herein attempt to read the characters of the future, and seem to find it quite as unsatisfactory as the average person. The picture contains many laughs from the nature of its action, and the conversation of the players, but it must be borne in mind that a motion picture is still a picture of action; therefore there must be action, and if there be words let them suit the action. The first part of the scene at the fortune teller's is an illustration of the "too talky" effect. Mutt sometimes has the unpleasant habit of facing front and explaining his action, which is not an eccentricity of his character, but something which will spoil his characterization in time. No doubt both actors

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will become more familiar with the eccentricities of these characters both in make-up and general poise, though at present they seem to measure up to the parts fairly well. At the fortune teller's Jeff is told that he is possessed of great power, and if he wants anything all he will have to do is wish. Mutt is told that he is an unlucky man, and will be unfortunate in love. After leaving the fortune teller's the film while amusing does not bear out these statements as one might expect. Would it not have been funnier to have proved these prophecies in a more complete and pointed way. Mutt did not always in "she loves me; she loves me not," grasp his objects one by one. Thus the point of humor was lost in an apparent deliberate devastation.

The Two Mothers (Reliance, July 22).—One finds this an appealing picture from the nature of its presentation and its acting, which results in a number of strong and convincing scenes; but this picture seems to illustrate a point not always borne in mind by a producer. The characters appear in one scene only to reappear in the next, a different scene, as if they had been there all the time. The two lovers in the swing and then the girl later among the shrubbery is one illustration in this picture.

The girl's exit in the first would have avoided it. Conclusions are also too quickly arrived at without any previous indication to the spectator, who is informed not by a scene, or in the action, but by the title, such as the ordering of the wealthy woman away from her home. The return of the boy to his wife is likewise hurried for the same reason. She was the young governess to his small sister, and when home on his vacation he fell in love with her and was secretly married. She summoned him home when the marriage could no longer be kept secret, but was ordered from the house before his arrival. He was told that he would be disowned if he went to his wife. At length his sister died, and his mother, half crazed with grief, was reconciled by the appearance of his wife and babe.

Foolhead (Itala, July 22).—Owing to his beautiful form Foolhead is requested to become a model for a famous sculptor. Foolhead, however, is not satisfied with his height and accordingly he buys some high-heeled shoes. The film consists in his adventures while going to the sculptor. A kind-hearted pedestrian at last gives him a cane, but the sculptor takes it away from him when he would pose; consequently he tumbles over and wrecks the studio.

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A Kind-Hearted Brother (Great Northern, July 22).—This picture is very much of a melodrama and not always easy to get at. A brother steals the funds from his brother's safe at his office and later appears at the steamer office to buy a ticket, but he evidently changes his mind, for he next appears as the head of a band of thieves. They presumably plot some further injury to the other, the purpose of which is not clear. The thief then causes himself to be run over by an automobile and thus gains admittance to his brother's house and gives the signal to capture his brother. This brother escapes

from the cellar into which he has been confined by crawling up the chimney to the roof. The brother, the thief, is then arrested by means not conclusively worked up to. It is fairly well acted, but rather badly directed. The sets looked stagy at times.

INDEPENDENT FILM RELEASES.

July 24, 1911.

(Amer.) The Cowboy's Deliverance. Drama. 750
(Imp.) Science. Drama. 250
(Imp.) Won by a Foot. Com. 250
(Eclair) The Pretty Lady of Narbonne. (Champion) The Exchange. Drama. 650
(Yankee) The Stepladder. Drama.

July 25, 1911.

(Bison) Silver Wing's Dream. (Powers) The Power's Fire. Scenic. (Powers) Oh, Baby. Com. (Thamhouse) The Smuggler. Drama.

July 26, 1911.

(Reliance) Her Choice. Drama. (Champion) At the Trail's End. (Solax) The Double Engagement. Com. (Ambrosio) Alone in the World. Drama.

July 27, 1911.

(Amer.) The Cattle Thief's Brand. Drama. (Imp.) The Librarian. Drama. 1000
(Itala) The Fatal Sonata. Drama. (Hox) Her Way. Drama.

July 28, 1911.

(Bison) The Tables Turned. (Lax) Bill Buys a Bottle of Champagne. Com. 400
(Lax) Jim Crow. Drama. 500
(Thamhouse) A Doll's House. Drama. (Yankee) Deposited After Banking Hours. Drama.

(Solax) Outwitted by House and Lariat. Drama. (Gt. Northern) A Happy Home. (Gt. Northern) The Engagement Ring. (Itala) Tote Without Water. (Powers) The Movie. Com. (Powers) A Foot Romance. (Reliance) Thou Shall Not Steal.

July 29, 1911.

(Gt. Northern) A Happy Home. (Gt. Northern) The Engagement Ring. (Itala) Tote Without Water. (Powers) The Movie. Com. (Powers) A Foot Romance. (Reliance) Thou Shall Not Steal.

LICENSED FILM RELEASES.

July 31, 1911.

(Bio.) The Beautiful Voice. Com. 247
(Bio.) Mr. Peck Goes Calling. Com. 248
(Pathe) Max's Divorce Case. Com. (Pathe) Elephant Hunting in Victoria. Nyansa
(Selig) The Knight Errant. Drama. (Selig) Caught in the Act. Com. (Kalem) The Mexican Joan of Arc. Drama. (Lubin) The New Officer. Com. 1000
(Vita.) Two Wolves and a Lamb. Drama. 1000

Aug. 1, 1911.

(Pathe) Pathe's Weekly News Topics. (Vita.) The Clown and His Best Performance. (Edison) Christian and Moor. Drama. 1000
(S. & A.) Tommy, the Canvaser. Com. 545
(S. & A.) The Spender Family. Com. 455
(Gau.) An Aeroplane Disaster. Scenic. 320
(Gau.) Jimmie Wears a Crown. Drama. 680
(Selig) Saved by the Pony Express. Drama. 1000

Aug. 2, 1911.

(Edison) Money to Burn. Com. 580
(Edison) The Unfinished Letter. Drama. 440
(Pathe) Love and Silence. (Kalem) Over the Garden Wall. (Vita.) Price of Gold. Drama. 650
(Eclipse) The Struggle for Life. Drama. 650
(Eclipse) On the Coast of Bengal. Scenic. 328

Aug. 3, 1911.

(Bio.) Out from the Shadow. Drama. 908
(Selig) The Old Captain. Drama. 1000
(Lubin) The Gypsy. Drama. 1000
(Melies) Red Cloud's Secret. Drama. (Pathe) Blue Wing and the Violinist. (Pathe) American Field Artillery.

Aug. 4, 1911.

(Pathe) The Liar. Drama. (Pathe) The Magnet. Educational. (Kalem) The Colonel's Son. (S. & A.) (Not reported). (Edison) The Switchman's Tower. Drama. 1000
(Vita.) The \$100 Bill. Drama.

Aug. 5, 1911.

(Pathe) The Legend of Lake Desolation. (S. & A.) (Not reported). (Vita.) The Death of King Edward III. (Lubin) An Indian's Appreciation. Com. 1000
(Gau.) Flowers and Plants in Winter. 180
(Gau.) A Passing Fancy. Drama. 800

MOTION PICTURE NOTES.

At Beaumont, Texas, the Imperial and Electric, under the management of Joe Clemens, presented a good line of pictures July 17-22, and drew well. The Theatrum, which was the first picture house to be established there, has the S. R. O. sign out every night. The Crystal, a new house under the management of Rupert Cox and J. C. Christopher, is becoming very popular and attendance is increasing.

At Hannibal, Mo., the New Star, the Majestic, and the Goodwin have entertained fair business only, owing to warm weather; pictures and bills out July 16-18.

At Butte, Mont., the Orpheum has staid up a

new auditorium seating 700, and will move into its new home on Aug. 1.

Manager Eugene Clarke, of Natchez, Miss., has leased the Walnut Street Theatre, Vicksburg, for the year.

E. K. Stetler, of the Empire of Reading and Orpheum of Williamsport, has leased the Lycoming Opera House at Williamsport, Pa., for ten weeks. House will be devoted to pictures and vaudeville specialties, under the able direction of C. Wright.

CORRESPONDENCE.

(Continued from page 15.)

WASHINGTON.

TACOMA, THEATRE: Richard and Pringle. Minstrel. 3 o'clock. Fair house. Pringle. Stock co. 10-12. Business light.

WEST VIRGINIA.

WHEELING, COURT (E. L. Moore): Court. 10-12. 3 o'clock. Fair house. Pringle. Stock co. 10-12. Business light.

CANADA.

TORONTO.

Percy Maxwell and Allen Fawcett at the Royal Alexandra—Lola Howell's Good Impression.

An excellent rule was provided for Percy Maxwell in the charming play, A Woman's Way, 17-22, at the Royal Alexandra. Her rendition of the fascinating and thoroughly sophisticated woman of the world, Marion Stanton, had a freshness and sincerity that made the part appear almost in reality, and left nothing to be desired. Allen Fawcett as Oliver Whitney made the sympathetic nature of that brilliant personage extend to the audience and arouse their better feelings as well. Fred L. Olsen as the defaulting husband had a most suitable part, which he played in a most suitable manner. Lola Howell, a new addition to the co., made a favorable impression as Mrs. Blakemore. The Man on the Box 24-29.

CALGARY, ALTA.—LYRIO (W. B. Sherman): The Old Homestead 8-5; Fair co.; good business. The Royal Lilliputians 8-5 in Pinafore; fair business. The Royal Lilliputians in The Gondoliers 10-12. The Honeymoon Trail 13-15. ORPHEUM (W. B. Sherman): Sherman's Musical Comedy co. Senator Schmidt 8-5. Cobes and co. 8-5. On the 8-5. Four Tramps 13-15. EMPIRE (M. Kyle): Excellent vaudeville 13-19; George Wilson, headliner, to capacity. ITEM: George Wilson was a riot at the Empire. Frank Healy has engaged Cyril Page as prima donna soprano for the San Francisco Opera co. Miss Page is the best prima donna California has given us since Alice Neilson, and like Miss Neilson, is a graduate of the Tivoli Opera co.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Stetson's U. T. C. June 23-24; played against the coronation celebration and due weather and came out second best.

DE SOTO, JEFFERSON.—ITEM: Leon Herick, who managed this house so successfully during the last year, has resigned and F. R. Dean has been appointed in his place.

MEXICO, THEATRE (L. E. Anthony): Culhane's Comedians 8-5 (return); attendance fair. Banks and Lawrence Musical Comedy co. 10-15.

LETTER LIST.

WOMEN.

Angus, Katherine, M. Acker, Stella Almsworth, Alma Aiken, Laurette Allen, Mabel Adams, Lois Arnold, Victoria Allen, Evelyn Abbot, Edna Ailing, Brittain, A. Grace Beach, Mae Belan, Marie Baxter, Jessie Busley, Mae E. Hall, Lillian Berry, Jessie Brown, Nellie Beaumont, C. Berry, Sadie Berry, Maude Beaumont, Grace Bryan, Hazel Blake, Dorothy Brown, Ethel Buech, Laura Butler, Edith Black, Lillian Burroughs, Violet Barney, Cumming, Adelaide, Mrs. C. Cooksey, Winifred Carter, Blanche Curtis, Ida Crawford, Beatrice Carter, Alice Clifton, Bertha Crighton, Mrs. J. P. Clark, Dooling, Katherine, Helen Davis, Dora Davis, Jessa Dwyer, Gertrude Dolan, Dorothy Davies, Virginia Duncan, Louise Dacre, Julia Dean, Ellsworth, Grace, Martha Edmond, Gracie Emmett, Francis, Mrs. Alec, F. Finley, Eugenia Ford, Carolyn Friend, Going, Ida, Mabel Griffith, Alice Gale, Ida Glenn, Mrs. Frank Garver, Hayward, Emilie, Letty Holmes, Mrs. J. M. Hemphill, Jeanne Harding, Bessie Hale, Anita Hendree, Nellie Hagreen, Helen Hildreth, Rita Harlan, Carroll Hamilton, Helen Holden, Ines, Edith, Annie Irish, Charlotte Ives, Mrs. Alf Imenson, Jamiver, Emma, Kemp, Ray, L. Keeney, Gail Kane, Cora King, Rose King, Susie Kirwin, Leonard, Grace, Olga Lavalle, Florence Lorraine, Nellie Lindroth, Ella Lindquist, Mollie Lorraine, Lillie La Van, Jefferies Lewis, Murphy, Mrs. Geo. E., Connie Mac, Flo Martin, M. Maybrow, Margaret Mulford, Helene Miller, Vida Millice, Bessie Miller, Nina Morris, Margaret May, Virginia Martin, Ethel Mason, Betty Macey, Lila McKenna, Eva McDonald, Jean McNeill, Veda McKeen, Norman, Edna, Grace Noble, O'Neill, Linae, Pitt, Margaret, Connie Pickard, Signa Pierce, Dorothy Phillips, Marie Perry, Mildred Powell, Hattie Perry, Nancy Pook, Aileen Paschal, True Powers, Alma Powell, Leslie Palmer, Maude Powell, Randolph, Beth, May Rosemore, May Rupert, Billie Rock, Satter, Marie, Grace Sherwood, Jon. Sherwood, Mrs. J. Stapleton, May Stuart, Helen Swenson, Edith Sharpe, Phyllis Sherwood, Violet Seaton, Katherine Stanton, Cecil Smith, Mrs. Hayden Stevenson, Muriel Starr, Tower, Marie, Alice Taylor, Van Buren, Mabel, Ledia Van Eyck, Webb, Dorothy, Mrs. Karl Way, Orlisha Woodia, Maggie Weston, Helen Weimera, Grace Wilson, Ida Waterman, Frances Wallace, Adale Wentworth, Estelle Fordeite, Arline Wiseman, Sylvia Wayne, Mrs. E. M. Webb, Young, Dollie.

MEMS.

Argus, Carl, Geo. Applegate, Robt. Adam, James Ashby, Edwin Arden, Chas. Abner, Bryan, John, W. W. Blair, Bob Howe, H. Bonnell, John Bell, W. S. Bates, Klansley, Bert, Joseph Booth, S. W. Borow, Paul Brady, Arthur Bentley, C. B. Barrett, D. E. Ben, Frank Brown, W. J. Brady, Milton Doyle, Edw. Beck, T. W. Balleger, Horace Blankinship, H. C. Bannister, M. J. Briggs, Gus Barnes, Crane, Monte, Howard Cook, Forrest Cummings, Frank Charlton, Harry Collins, O. F. Curlier, Arthur Chatterdon, James Corbie, Elmer Chapman, Walter Crosby, George Clark, Crichett and Kent, J. M. Clayton, Harold Claremont, Joseph Creaghan, Deim, Chas., W. H. Denny, J. Denobus, Owen Davis, Frank Darlan, Joseph J. C. Douglas, Oliver De Grant, E. D'Arcy, Chas. De Land, Harry De Vere, Edwin Dudley, E. H. Dejan, A. C. D'Arcy, Evans, Brandon, Walter Edwards, Edwin Emery, Pittsbrick, S. Perkins Fisher, Frank Folson, Thomas Palmer, R. Fetherstonhaugh, Chas. Pitt, Gardner, Geo., Wally Gilbert, Bertram Grashy, Chas. K. Givard, Alex. Gibson, Jack Gorman, Julian Grear, Godfrey and Henderson, Joseph Gerard, Harbo, Edwin, Dick Hutchins, Gerald Hewson, Joseph Hensley, Mitchell Harris, D. B. Harrison, Gerard Henson, Fred Holmes, R. Howard Hall, Thurston Hall, Irving, Jay, T. Imenson, Johnson, L. A., Kendall, Edwin, S. Koppe, Harry Keefer, Geo. E. Kelly, Bert Kenyon, Leaming, S. T., Peter Lang, S. L. Leaming, Ted Lorrain, Francis Lenta, Harry J. Lane, Morris, Robt. Lawrence Magill, Herbert Mansfield, Jack Murrey, Frank Munroe, Harry J. Mack, Fred Malcolm, James R. Mackie, M. Monte, Jamie McEwen, Herbert McKenna, Wm. McCaskey, Wm. McCaskey, Carl McCullopp, Nowell, M. A., James R. Nicola, Owen, Cecell, Armagh O'Donohy, A. P. Owens, Post, G. H., E. F. Power, Robt. Preston, Wm. Parker, Wm. Pottle, Hempstead Prince, Edw. Pickett, Victor Pinous, Herman Phillips, Leigh Potter, Quinn, Paul, Rochester, Wm., Walter Richardson, E. J. Raymond, Preston Rollow, Doc Rice, Wm. Reilstone, H. W. Roberts, F. Reinstein, Hans Robert, Wm. M. Rooty, Seabury, Forest, Jerome Storm, Jacob Silbert, James Sullivan, John Slater, F. Harvey Sayles, Paul Scott, James A. Smith, Carlisle Statton, Thomas Swift, Earl Schwartz, Taylor, John, Doc Travers, Geo. H. Trader, Ford, Tidmarsh, Hallett Thompson, Volkmann, Paul, Frank Vall, Carl Voe, Leon Vanierhine, Willis, John B., W. Warner, Ed. Wiams, James Willingdon, Clarence West, C. O. Wallace, Al. W. Wade, Ed. Warren, Lawrence Wakefield, Boyce Woolfolt, Vernon Wallace, Franklin Woolfolt, Percy Winter, Young, John, George Young, Samuel York, Bertram Yost, W. C. Youngman.

REGISTERED MATTER.

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BATTIC

BOWEN—WILLMAN.—Don W. Bowen and Grace Willman at Spokane, Wash., on July 11. BROWN—MOULTON.—Al. Brown and Gertrude Moulton in Seattle, Wash., July 12. DAE—NEVILLE.—Margaret Neville to Frank E. Dae, in Cleveland, O., on June 8. GIBBS—FISHER.—Frederic Gibbs and Violet Evelyn Fisher in North Bay, Ont., Canada, on July 18. GOGORZA—EAMES.—Emilio de Gogorza and Emma Eames, in Paris, July 10. GROSSNER—HUNT.—H. A. Grossner and Charlotte Hunt in New York, July 19. KENNEDY—BOYD.—Charles Kennedy and Margaret Boyd, on July 15. KINNEY—FREEMAN.—James A. Kinney and Emily Freeman, at Coney Island, July 15. PEARSON—STERN.—Harry A. Pearson and Lola Mulvina Stern on July 14. SCHENCK—SCHLIDT.—Joseph T. Schenck and Amelia Schlidt, at Jersey City, N. J., on July 12.

Died

CHAMBERS.—William P. Chambers, in Broadalbin, N. Y., July 18, aged 84 years. CROLIUS.—Erma Shaffer Crolius, in Saratoga Springs, N. Y., July 6. DIANA.—Peter F. Diana, forty years old, in Newark, N. J., July 12. DOLFINER.—Lillian Dofinger (Lillian Baymond), in Louisville, Ky., July 16, aged 25 years. EMMETT.—Mrs. Kitty Emmett, in New York, July 13. GRISWOLD.—Daniel Paine Griswold, in Lenox, Mass., July 13, aged 46 years. HOFMANN.—Casimir Hofmann, in Berlin, aged 60 years. IRWIN.—Frank J. Irwin, in Chicago, Ill., July 9, aged 55 years. JEFFERSON.—Charles Jefferson, fifty-eight years old, in New York, July 12. KEEN.—Mrs. Hattie A. Keen, 77 years old, in Baltimore, July 7. MILLER.—Margaret Miller, at Roanoke, Va., July 18, aged 40 years. PIXLEY.—Mrs. Annie E. Pixley, in New York, July 17, aged 55 years. RITTER.—Josef Ritter, in Vienna, last week. ROCKWOOD.—George Gardner Rockwood, in Lakeville, Conn., July 10, aged 79 years. STRANG.—Lewis P. Strang, in Richland Centre, Wis., July 20, aged 26 years. VAUGHAN.—Mrs. Olen Bull Vaughan, in West Lebanon, Me., July 18, aged 42 years. VON LINDEN.—Ernest C. von Linden, in Baltimore, Md., July 13, aged 87 years.

THE SULLIVAN LIQUOR BILL DEFEATED.

Governor Dix vetoed Senator Timothy Sullivan's bill which proposed the granting of liquor licenses to theatres. He sent his veto message to the Senate on July 20.

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